

# *Minicam* **Photography**



In this issue: ARIZONA'S CONTRIBUTION TO PHOTOGRAPHY



## New! argoflex\* II

with Doubly-Brilliant Viewer for Sure, Sharp Focus



This picture purposely exaggerates the effect of inadequate lighting of a viewing screen and illustrates the focusing problem presented by fading at the corners.



Now, with greatly increased image brilliance, and uniform lighting, edge to edge, the new Argoflex II viewer means better pictures from better focusing.

**Argoflex II is here!** This newest twin-lens camera by Argus brings you a brilliant, evenly-lighted image in its viewfinder that makes fuzzy pictures inexcusable.

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1. F.3.5 anastigmat "viewing" lens shows brighter image.
2. Full picture-size focusing screen with converging field lens beneath for over-all brilliance. Magnifier added for critical focusing.
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## Single-lens Filmos

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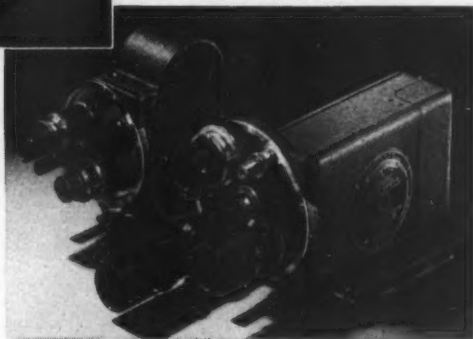
**FILMO SPORTSTER** (at right in photo) takes B & H quality movies on low-cost 8mm film, color or black-and-white. Has four film speeds plus single-frame exposure device for animation work. Lens is instantly interchangeable. Finder has built-in masks for special lenses. Exposure guide is built in, too.

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# Minicam Photography

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Cover by J. H. McGIBBENEY

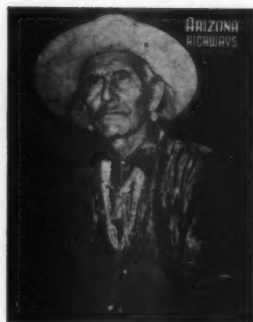


Photo by J. H. McGibbeney  
(See page 16)

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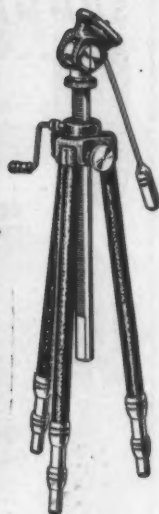


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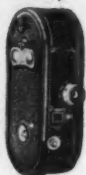
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## The Last Word

How'd Shepherd Do It?

Sirs:

In my opinion MINICAM is the best photo magazine on the market. I was especially interested in Shep Shepherd's article on the *Care of the Speed Graphic* in the March issue (Page 30), but I'd greatly appreciate learning how Mr. Shepherd got "Little Jim" into the illustrations.

MYRON S. WOLF,  
Brookline 46, Mass.

Shep Shepherd's Explanation

Sirs:

Getting Little Jim into the photos was relatively simple. The negatives of the camera were made first: 11x14 glossy prints were made from these. Negatives of Little Jim were then made in the necessary poses. These were blown up in an enlarger to the dimensions needed to have Little Jim fit into position properly on the 11x14 glossy prints of the camera. Little Jim was printed on single weight paper from which he was later cut out with a razor blade and pasted on the 11x14 camera prints with rubber cement. The whole setup was then rephotographed. Simple, eh?

SHEP SHEPHERD,  
Los Angeles, Calif.

The April Cover

Sirs:

Mr. Gene Lester and model Shirley Molohan both deserve congratulations for their corroborative production of MINICAM's April cover; Mr. Lester for expert composition, lighting, and the production of a picture with simple background material; Miss Molohan for not suffering any disastrous results.

It seems to me that unless some very artful montage was done, the model was exposed to a severe risk, not only to her beauty but to her life. Photoflash bulbs have been known, on many occasions, to be fired through self-ignition due to sudden shock or jarring. Anyone who has ever had a bulb go off in their hand (as I have) will shudder to think what the consequences to Miss Molohan might have been had one of those bulbs surrounding her been accidentally ignited. The whole bunch would undoubtedly have fired.

S. LAWRENCE BELLINGER,  
Luzerne Development Laboratory,  
Lake Luzerne, N. Y.

Come Into My Parlor

Sirs:

Hats off to Mr. Karnot for his article *Come Into My Parlor* in the April issue. Too many people look down their noses at makeshift equipment, but with a little time and patience you can turn out some very pleasing results, just as Mr. Karnot claims. Let's have more articles for the amateur with a financial limit on his photographic hobby.

B. KILLMARK,  
Westfield, N. Y.



**"During 3 years BATTLE SERVICE  
my G-E meter never failed me"**



Over and over, users tell us you can always depend on the G-E meter for better pictures. Here's one photographer's experience:

"During 3 years' battle service, my G-E meter never failed to function perfectly . . . in bitter cold . . . in sudden snows . . . in the heat and dust of the Desert . . . in the dripping heat of the Red Sea and the Burma jungles. Despite hundreds of jolting journeys, it has never given me a wrong exposure."

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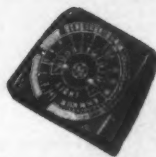


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### Amateur at 15

Sirs:

I am a fifteen year old *amateur* photographer, in fact this picture was made on my first film. I used a Micro-16 camera. Please let me know if you like the picture.

SYLVIE NISBET,  
Gamson, Md.

### Amateur at 69

Sirs:

My first pictures were taken on a 3½x3½ fixed focus Kodak 43 years ago, but I have only had a darkroom a few years. I am 69 years old and enjoy the hobby of photography very much—even without a lot of salon acceptances.

Your "On The Spot" idea in the April issue is a good thought-provoking one. You have shown a splendid variety of pictures to choose from in this project. Attached are my comments on the three I prefer. (To be published later—Ed.)

E. R. NASH,  
Hanford, Calif.

### Minicam Obscene?

Sirs:

Most of you magazine publishers who publish for the needs of the amateur photographer have gone over-board in your endeavor to promote what you call "art," and are constantly setting forth pictures that border on the obscene, or at least could be put in the obscene class insofar as some people are concerned.

The great danger of having your magazine around is that there is a temptation for some of the high school students of your family cutting out one of these pictures, exhibiting it on the high school campus and finding themselves in police court for exhibiting and circularizing obscene literature. The youngster may be dismissed, and may not, depending upon the judge and the laws of the particular state. There isn't the slightest question in my mind that some of these pictures would be held as obscene in this state and I am not running the risk of having my children, or grandchildren, exhibiting such items.

STANLEY H. WESTON,  
Hillside, New Jersey.

• Anyone feel like arguing the obscenity point with Mr. Weston?—Ed.

# "I WENT FROM A FUTURELESS JOB TO A SUCCESSFUL BUSINESS OF MY OWN

thanks to the New York  
Institute of Photography"

by *Shel Ramsdell* \*



"Realizing that my job held little chance for further advancement, I decided to enroll for N.Y.I. training and make a career of my hobby. I was delighted with N.Y.I.'s intensive training and the personal interest shown by the instructors. Long before my course was completed, I was earning a good income working for a large portrait studio.

"Immediately after graduating I started my own business, taking pictures of children in their own homes. I'm proud and happy to say that I have been successful and now have my own studio. My sincerest thanks to N.Y.I. for making all this possible!"

## Qualify for Photographic Success the Short Cut N.Y.I. Way

Like Shel Ramsdell, hundreds of successful N.Y.I. graduates found photography so fascinating as a hobby that they determined to make it their life's work. Others were intrigued by its thrilling opportunities, even though they were still in the "snapshot" stage. But, no matter how much—or how little—experience they had, all realized the need for professional training.

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Children's photographs by Shel Ramsdell.



\*From a letter dated  
November 25, 1946

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New York 1, N. Y.

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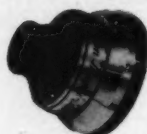
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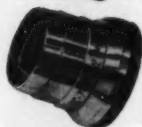
FITS THESE **5** FAMOUS CAMERAS



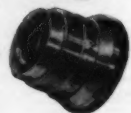
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### Photo Data

Sirs:

The information contained in your "Photo Data" pages is very helpful. I've recently begun to read MINICAM and have wondered about the "Photo Data" sheets of past issues. A folder of all these sheets would make an invaluable text book for the amateur.

NORMAN BLEICHER,  
Pacific Palisades, Calif.

• We hope someday to publish all past Photo Data Sheets in book form.—Ed.

### Sample No. 2

Sirs:

Since your January issue, when you published my picture of Miss Mickey Randall, I have been receiving letters from all over the country. It seems that many of your readers, including myself, would like to see more articles on glamour. Most of the people who wrote stated that their glamour shooting was done with inexpensive equipment, so simple techniques should be emphasized in these articles.

I'm enclosing another of my Jiffy Kodak shots, taken on Super XX, 1/50, at F:11, with a yellow filter.

JOE KAHN,  
718 St. Marks Ave.,  
Brooklyn 16, N. Y.

• We have a whizzer of a glamour story by W. R. Harrison slated for a fall issue.—Ed.



(Continued on page 118)

# "'Round the World . . .

it's the MASTER

for Color"

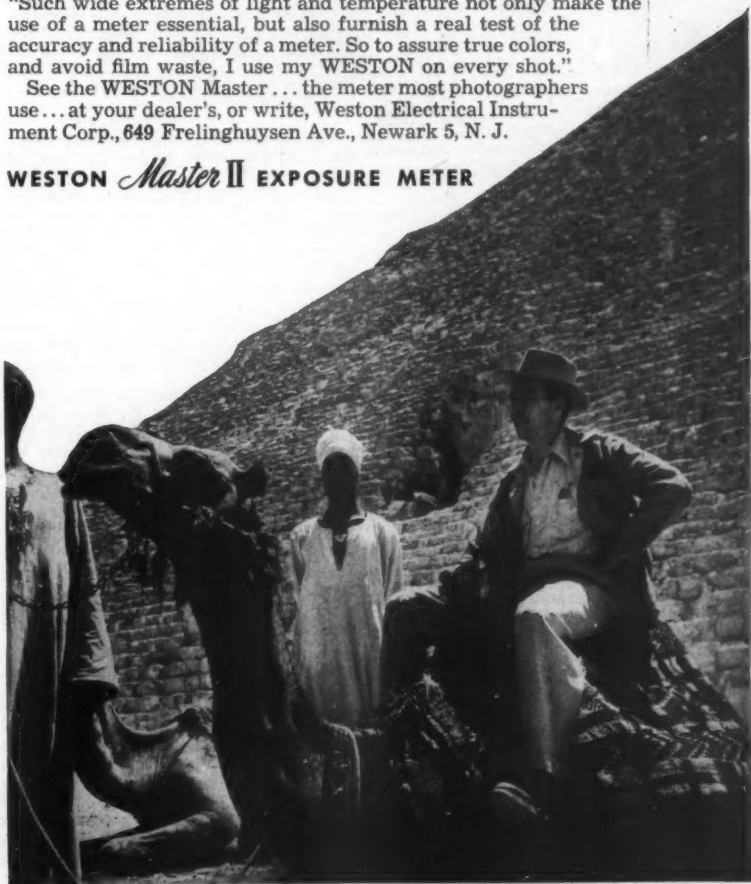


says Robert Yarnall Richie

"A recent color movie assignment in Arabia closely followed work I completed in Texas and Alaska" says Mr. Richie. "Such wide extremes of light and temperature not only make the use of a meter essential, but also furnish a real test of the accuracy and reliability of a meter. So to assure true colors, and avoid film waste, I use my WESTON on every shot."

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**WESTON *Master II* EXPOSURE METER**



Mr. Richie, traveling to location, on a recent photographic assignment in the Far East.



# PHOTO MARKETS

Compiled by MAY SULLIVAN

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1. Dramatic pictures of flowers and small gardens of nice design.
2. Color principally; black and whites of gardens only.
3. Color:  $3\frac{1}{4} \times 4\frac{1}{4}$ ; black and white:  $5 \times 7$ .
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5. Return postage is required.

**Hat Life**, 1123 Broadway, New York 10, New York, buys photos showing anything of interest to MEN'S hat dealers—novel hat window displays, human interest, etc., in black and white only. Payment is made on acceptance at the rate of \$2.00, \$3.00 and up, according to subject and photo quality.

**Hastings House**, Publishers, 67 West 44th Street, New York, New York, are interested in regional shots, preferably without people or cars: West Coast, the South, Pennsylvania, New York State and Washington, D. C., particularly. Payment of \$5.00 is made for each accepted photograph, on publication. Return postage is requested.

**Foster & Davies, Inc.**, Advertising, Keith Building, Cleveland, Ohio, are interested in photographs taken with G-E flash bulbs which have human appeal, spontaneity and action and particularly those which have an obvious connection with the celebration of such recognized days as Halloween, Thanksgiving, Christmas, Valentine's Day, etc. They are also interested in pictures taken with the aid of the G-E Exposure Meter and here again they are looking for human interest plus photographic quality. They are not interested in landscapes or still life shots. When an unusual exposure problem is involved, they would like to have that pointed out. Releases from people who appear in the photographs are necessary upon their purchase of a picture, and in the case of children this means permission of a parent. Foster & Davies standard rate for accepted pictures is \$15.00. The negative is not required. Proofs may be submitted in any size although  $5 \times 7$  or  $8 \times 10$  are preferred. If any of your photographs fit these requirements, Foster & Davies would be glad to see them.

**The Shostal Press Agency**, 545 Fifth Ave., New York 17, New York, is always interested in good photographs of human interest, action, industry, science and landscapes in *color only*. Photos must be  $4 \times 5$  or larger, Kodachrome film preferred. Upon the sale of photographs to publications 60% is sent to the photographer, 40% retained by the agency.

**The Crown**, publication of Crown Cork & Seal Co., Inc., Box 1837, Baltimore 3, Md., wishes to purchase cover material—usually scenic, in black and white. Payment is \$10.00 for each accepted cover. Sets of photos of general interest for center spreads are desired. Payment for this work is usually \$5.00. Return postage is appreciated.

**Fuano**, Philadelphia Zoo, Philadelphia 4, Pennsylvania, can use outstanding or human interest shots of wild animals. Photo series showing chapters in the life histories of wild animals are also desired. \$2.00 to \$5.00 is paid for each accepted photo. Include return postage, please.

**F.P.G., Inc.** (Free-Lane Photographers Guild, Inc.), is interested in hearing from photographers capable of producing Kodachromes of good quality on all conceivable subjects. The size should be, preferably  $4 \times 5$  or larger, although they sometimes handle smaller negatives. They obtain prices as high as \$500 for outstanding work. F.P.G., Inc., will give a prompt opinion of any work submitted. Especially desired are pretty girls, babies, children, animals, farm scenes, scenics, sport scenes, action. They are also much interested in entire layouts in color, provided they are of professional calibre.

**New Century Leader**, published by David C. Cook Publishing Company, Elgin, Illinois, want photographs of human and family interest, rural life, or men at work. Pictures may be in size  $2\frac{1}{2} \times 4\frac{1}{2}$  to  $5 \times 10$ . Payment is made on acceptance of material at the rate of \$3.00 to \$5.00 each. Please include return postage with your contribution.

**Charles L. Rumrill & Company**, 311 Alexander Street, Rochester 7, New York. This company needs portraits, commercials, pictorial, and any other types of interesting photographs. Black and white only in  $8 \times 10$  glossy prints or larger. Minimum payment of \$10.00 for one-time reproduction rights to photographs; higher prices for all rights or industry rights depending upon technical excellence of photograph and the number of possible uses for it. Payment is made upon acceptance of photograph. All prints submitted are accepted or rejected within two weeks after receipt. Note: Adequate model releases must be submitted with prints wherever necessary. Rumrill & Company is also interested in considering stories of not more than 750 words, illustrated by three or four outstanding and pertinent photographs of interest to portrait and commercial photographers, advanced amateurs and photo finishers; excellent rate of payment for all rights to stories and one-time reproduction rights to photographs.





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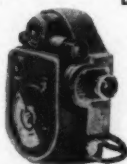


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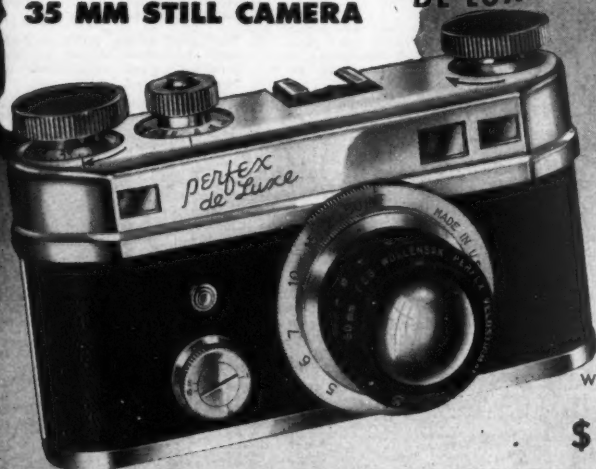
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*There is nothing more impressive to the eye of the Southern Arizona visitor than the giant, or saguaro cactus, that raises its arms over mile upon mile of the desert country. These great plants, with the accordion-pleated trunks, have been world-famous since the first white explorers entered the region. If one could picture all the saguaros, marching toward a central point, gathering for an enormous meeting of the clan, one would have a picture of the Saguaro National Monument, 17 miles east of Tucson. Here the United States government set aside a large area for the preservation of a veritable cactus forest. Here, as nowhere else on earth, the Giant Cactus thrives in most luxurious fashion.—WILLIAM H. CARR.*

HERB McLAUGHLIN

# PHOTOGRAPHY SELLS ARIZONA

By RAYMOND CARLSON

—Editor of "Arizona Highways"—

**O**UT ARIZONA WAY, scenery is heaped up all over the landscape. That is why the magazine *Arizona Highways* was born. Designed to preach the scenic gospel of the Southwest by tying adjectives to pictures on a 50-50 basis, its sole purpose is to attract visitors to and through the state.

We feel that our publication is as unique in its own way as Arizona itself. We carry no paid advertising copy, be it for haciendas or laxatives. For the pleasure of learning why he or she should visit

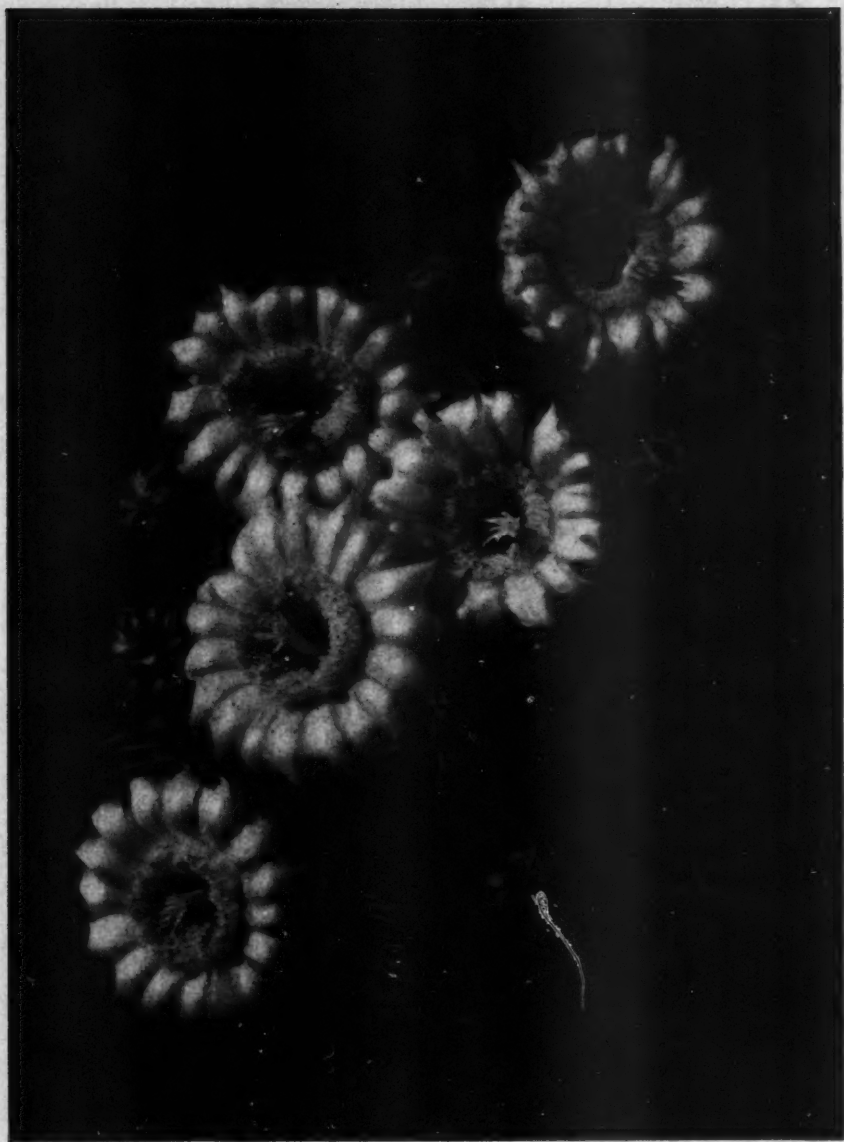
Arizona, we nick a reader \$3 for a year's subscription. We publish lots of color because we have learned that where a black-and-white scene may leave a reader cold, the same scene in full color will inspire him. Our December 1946 issue contained fifty-two pages completely illustrated in color. On a press run of 246,000 copies that issue proved too popular; we wound up 50,000 copies short of our needs. Our December 1947 issue will also be a cover-to-cover color job, and we hope that 350,000 copies will be enough to go around.

MONUMENT VALLEY

ANSEL ADAMS







ARIZONA'S STATE FLOWER—GIANT SAGUARO

R. C. PROCTOR

THIS GIANT CEREUS is a night bloomer (during May) but the flowers do remain open on cloudy mornings. Reaching a height of fifty or sixty feet, the lowest clusters of flowers are usually fifteen or twenty feet from the ground; a difficult subject to photograph.

Proctor preferred to shoot the natural night

effect when the flowers are at their best. Two tall stepladders were added to his camera gear and a heavy board was extended from top to top. On this scaffold he bounced around with tripod and Speed Graphic, focusing by the light of a gasolene lantern. The exposure was made by photoflash at 3 a.m. Take a bow, sir!



If the foregoing seems like the most flagrant kind of boasting and if it offends your good taste, we humbly beg your pardon. We do feel that *Arizona Highways* has, without promotional work, met with good success, and later we want to give credit where credit is actually due—to the many photographers who have taken a lasting interest in our pages, whose work has made the magazine interesting and beautiful. First, though, we would like to give a thumbnail description of how *Arizona Highways* was developed.

In 1925 *Arizona Highways* made its appearance as a road bulletin and for the first twelve years of its existence it was more of an engineering than a travel journal. With a technical rather than a general message, it appealed to a limited audience. In 1937, because of a change in editorial policy and because of a larger budget, it began to blossom out as a travel magazine publicizing the beauties of Ari-

zona with the aim of luring travelers into the state. Less concerned with how a road was built, and more concerned with where it lead to, we began to "sell" Arizona's Grand Canyon National Park, its 16 National Monuments, 14 Indian tribes; its deserts, mountains, forests, and prehistoric civilizations. There wasn't an acre in the state, we found, that didn't offer some lure to photography.

Although no study has ever been made to determine the dollars and cents value of *Arizona Highways* to the state, folks who keep an eagle eye on the tourist industry figure we are earning our keep. We now receive \$100,000 from the state and all monies earned from magazine sales. Except for what we spend for official road maps, all funds go back into the magazine. Right now our production costs range between 21¢ and 24¢ a copy. If we can reach our goal of 500,000 copies per month, the cost per copy will drop to

JEROME, ARIZONA

EDWARD WESTON





where we may eventually stand on our own feet and not need the fatherly pat of \$100,000 on the back from the state.

With no hankering to be just another "picture-book" magazine, we produce a balanced offering, as we see it, for an enjoyable evening's reading. We have learned that readers like articles dealing with history, flora and fauna, western lost mines, interesting personalities, and meaty travel articles. Yet everything in the magazine is dressing for the photographs because we also know from experience that on good photography the popularity of the magazine is based, and with good photography we best serve the purpose of our existence.

Strange as it may seem at first, it is doubtful if you could find editors who know less about photography than George Avery, the art editor, or myself. Neither of us take or have taken pictures. We not only do not have a staff photographer, we do not allow a camera on the premises, and all this for a very good reason: in this way we do not become biased and we view each and every photograph submitted with the attention of the average reader interested in good pictures.

The pictures that appear in our pages are purchased from amateur and professional photographers. We pay from \$3 to \$10 for black-and-whites, and from \$15 to \$25 for color. Color is reproduced by off-

**WHITE HOUSE** (*opposite*), so named because of white plaster on the walls of the top rooms in the cave, is located in the sheer, red cliffs of remote Canyon de Chelly, in the Navajo Indian Reservation of Arizona. The oldest accurately dated timber in the Southwest, 348 A.D., was found here. *Photo by H. A. Lowman.*

**LIFE IS SIMPLE** for this little Navajo child of Monument Valley. Her hair will be in her eyes until it is long enough to tie back. The lamb will be her "pet" until it begins to shoulder a sheep's responsibilities. Actually it was quite wild and broke away repeatedly during the picture making. *Photo by H. A. Lowman.*





## ARIZONA

### NATIONAL PARK SERVICE AREAS

The wealth of scenic, historical and archaeological treasures to be found in Arizona is graphically shown by this map which marks those areas in the state under the jurisdiction of the National Park Service. There are sixteen national monuments, counting Grand Canyon

National Monument, the greater area of which is a national park. The Boulder Dam Recreational Area is becoming an outstanding tourist attraction. Also shown here is Rainbow Bridge National Monument, in southern Utah, which can be reached only through Arizona.



ON THE RIM

NORMAN RHOADES GARRETT, F.R.P.S.

set lithography, in four-color process with two colors being printed at a time. We prefer transparencies to be 4" x 5" or larger, although we use 2¼" x 3¼" transparencies at times. We buy only publication rights for our publication and return the transparency unharmed. As a

rule, our color is used for pictorial effect while black-and-white pictures serve as article and story illustrations. We have used water colors and paintings and will continue to do so from time to time for subjects neglected by the photographers, or to change the pace. Variety is the spi-



ciest attraction of any magazine, and variety in lettering, pictures, subject matter, layout, and format is what we are striving to attain.

Although the above prices make it pretty obvious that photographers do not get rich having their material appear in our pages, it has given us considerable satisfaction this past year to publish the work of Esther Henderson, Tad Nichols, Chuck Abbott, Ross Madden, Jack Breed, Max Kegley, Roy Galbraith, Jerry McLain, R. C. and Claire Meyer Proctor, Harry L. and Ruth Crockett, Herb McLaughlin, Barry Goldwater, George K. Geyer, Ray Manley, Ewald A. Stein, Joey Starr, Fred H. Ragsdale, J. Frank Purcell, Josef Muench, Gene Morris, J. H. McGibbney, Hubert A. Lowman, Ansel Adams, Ralph Hopewell Anderson, Edward Weston, William Belknap, Jr., Norman Rhoads Garrett, LeRoy Eslow, Robert Ziriaux and Bob Fronske, to name but a few of our contributors. Many of these are Arizonans, others hail from elsewhere in the west but regularly travel our lonely trails.

Even though this group gives us pretty complete coverage of the Southwest, we welcome all contributions. The more pictures we reject, the better are those that meet acceptance. Because we have to be highly repetitious, we are always on the watch for the new photographer. This gives us the fresh viewpoint, the new approach, and is surety that we will not get into too much of a rut. Last fall with nearly 3,000 color transparencies in our office being held for consideration, a boy submitted four shots that were among the first he had ever taken. We liked them so well two were used for covers, our choice spot, and a third became an outstanding inside pictorial. Thus you can see why we are interested in all pictures taken in our travel field.

While we do not have a rigid policy in handling photographs, we try to follow a few simple rules. If a photograph is good enough to run, we run it as big as possible. We use many color shots the full size of a page and we try each issue to have a double page bleed spread in the

center, which, being 12 by 18 inches in size, gives a pretty dazzling display of color. Using many small color shots on a page kills the pictorial effect in each shot, we think.

We try to give on-page credit to the photographer, and if that is not possible







THE GREAT OPEN SPACES

NORMAN RHOADES GARRETT, F.R.P.S.

credit is given in the editorial page. For too long now it has been the policy of many editors to take photographers for granted. They present a fine photograph and then let the reader spend minutes trying to find out by whom it was made. When and if you do discover the name of

the photographer (often you do not) it is printed in agate type so small you have to read it with a glass. Because we feel that the inspired photographer is an artist, and because readers have shown their interest in the identity of our picture-makers, we  
*(See next two pages, text continued on page 138)*



## NAVAJO COUNTRY

ESTHER HENDERSON

IN 1942 the late Ernie Pyle was shown advance proofs of a group of four-color scenic views of the west which were presented beautifully and with dignity. Eventually, millions of these were distributed by Standard Oil of California to promote travel and good will. When asked if

there wasn't one spot in the group he'd really like to write about, Ernie said, "Why yes, there is." The picture above is the one he picked; on the opposite page is the "piece" he did—considered by some to be one of the finest things he ever wrote.

*Picture and text courtesy of the Standard Oil Company of California*

# NAVAJO COUNTRY

BY ERNIE PYLE



**THIS STRANGE PICTURE** is entitled Navajo Country. There is much Navajo Country sprawled across the spaceless deserts of the Southwest . . . for in the desert it takes a heap of distance to support just one man, or one sheep. So there is lots of Navajo Country.

But there is only a little of the kind you see in this picture. For this is an extraordinary spot, a hidden, silent, ageless little valley; a valley that can't be believed until you come upon it. It is the Valley of the Tsay-Bege.

The Valley of Tsay-Bege is a tentacle of the larger depression known as Monument Valley, which lies across the Arizona-Utah line, on the east. Few people from the outside ever get there, and when once you do squat in the silent heat of the desert sand, you feel you have left our world behind, and discovered one wherein the centuries have not flowed back into the past at all, but are gathered invisibly here around you.

Here live a sort of special brand of Navajo Indians . . . completely shepherds. You can come suddenly around the rocky angle of a butte, and there under the cliff will be a wood-and-mud hut, and darting through the door in shyness and fear a dark-skinned woman in vividly-colored dress, and all around will be sheep and goats, grazing and bleating.

The roaming, wandering gypsy shepherds of old Asia . . . that's the way it seems. You feel that you are part of a Biblical scene. Your store-clothes seem strange and affected. If a string of camels were to come plodding dustily through the valley mouth, it would surprise you less than the fact that there are no camels.

In these valleys there are weird and fearful formations left by erosive Nature. There are great natural bridges like the one shown here, and vast high-ceilinged caves where the Navajos herd their flocks for refuge. It is a country where white man, when he enters at all, can only feel himself an intruder.

Once I had a trip into the Valley of Tsay-Bege with a man who is, you might say, a spiritual sexton of the place. He is a white man, a cowboy, but he belongs there because he has an old affinity with the valley, and with its spirits.

We walked across the sand, among the cactus and the desert bushes. Finally we stopped before a pile of brush. My friend said: "There is an old man buried under here, and he was a man I respected. He was a leader among the Indians. See what they sent with him."

We looked closely, and found the brush-pile littered with the utensils of man. There was a coffee pot with a hole in the bottom; an old saddle, hacked with an axe; the bones of a horse. Everything left there had been damaged in some way.

"They knocked the horse in the head," said my friend, "so its spirit could escape and go with the old man, to provide him with comforts in the next world. Everything was knocked in the head, so its spirit could get out. See that shovel there, with the broken handle. The old man might need a shovel, so they knocked it in the head."

At first it seems silly. And then, if you are not impatient with the past, there comes an understanding that this is truly real. This isn't a museum or a storybook or a legend. This grave is genuine. The time is the present. This is Navajo Country.

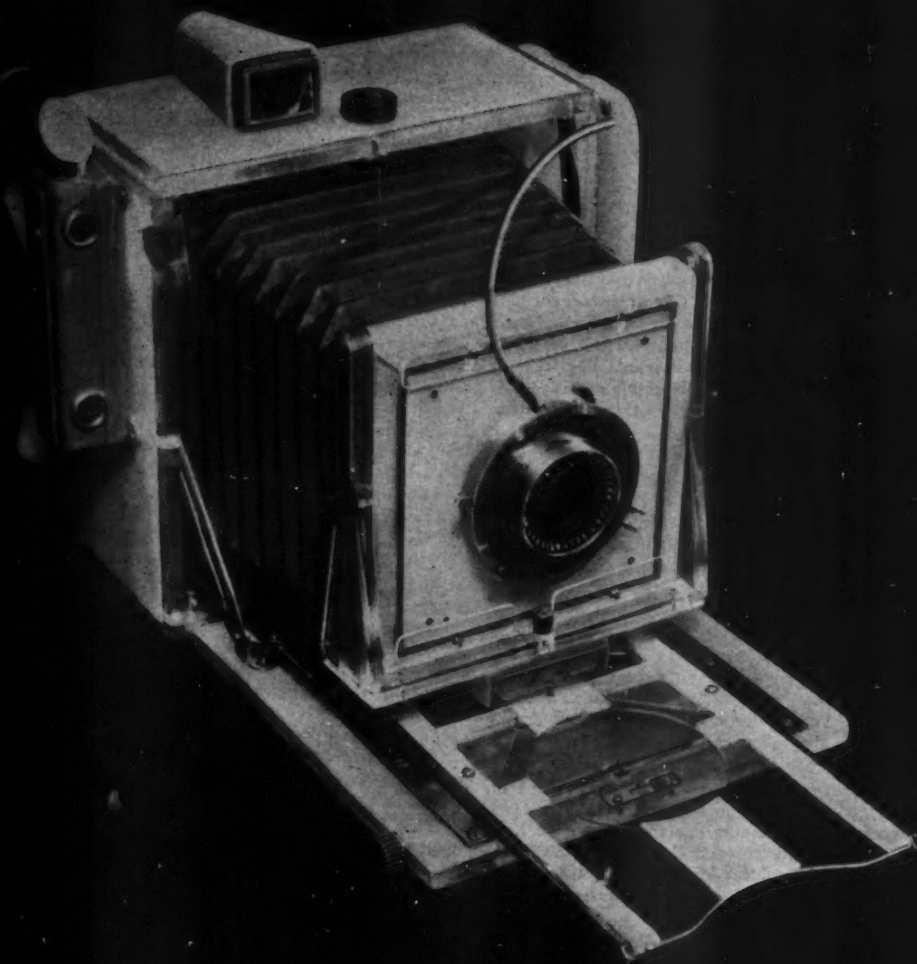
That old man's grave, with the brush over it, was within short walking distance of this picture. We who travel the big outer world have all seen great mausoleums for our distinguished dead, we have seen expensive marble shafts and cathedral crypts and rows of white crosses by the thousand . . . but you will never see the grave of a man attended with more gentleness or greater dignity than was that old Indian's grave, lying there in its sandy little valley, rimmed by great rocks, dotted with sage, supplicant to the sun.

That is Navajo Land, in the vastly detached valley of Tsay-Bege. It is hard to find, and not easy to grasp. Should you ever chance to go there, go understandingly. Walk softly and speak gently; try not to frighten the goats or disturb the centuries lying there under the sun.

*Ernie Pyle*

# HOMEMADE PLASTIC CAMERA

By Jimmy Haymes



**A hack saw, hand drill, sandpaper, and tooth powder were the tools used to make this red, white, and chrome press type camera box. The \$15 worth of plastic was molded in the kitchen oven.**

**D**URING THE WAR I found that my camera was no longer producing satisfactory pictures. After several unsuccessful attempts to buy another camera, I determined to make one myself.

I had heard about the innumerable uses of plastic, its durability and lightness and beauty combined with the ease in which it can be designed into so many articles of usefulness. But since it was also impossible to secure precision tools to work up the plastic, I had to use the tools I already had on hand. These consisted of a hack saw blade, hand drill and sand paper. The fine sand paper was used to obliterate the rough edges made by the hack saw blade; to get a high polish I used dampened tooth powder applied with a cloth. Due to the fineness of the tooth powder, considerable rubbing was required.

The camera is a 4x5 press type and the size of the box is 7"x7"x3½". The box is ¼" transparent plastic overlaid with ⅛" mottled white plastic with bed catch and lens board knobs made of the same material (Plexiglas) in red.

The plastic was cemented with regular plastic solvent. This holds so securely that no metal fastenings are necessary.

Instead of using the conventional leather handle, I decided to use a plastic handle to conform with the box. The plastic box itself required no mold but the handle had to be curved. By placing a piece of plastic 1½ inches by 10 inches long on a flat pan in an oven and starting the temperature at 250° and gradually increasing it to 300°, the plastic became pliable enough to fit a mold. The plastic was held in the galvanized iron mold until it cooled.

Plastic must be handled with gloved hands and care must be taken to mold at

the proper time. Air bubbles form in the material if it is left too long in the oven.

The gears and runners were obtained from an old type view camera. These I had chrome plated. The runners were fastened to the plastic with chrome plated screws. By boring a hole in the plastic smaller than the screws and then heating the head of each screw with a hot soldering iron, I was able to force it into the plastic. This resulted in permanent threads being formed which hold the runners securely.

I was so well pleased with the appearance of the plastic box that I decided to try to avoid using conventional black bellows. Eventually I secured some red calf skin from a book binding establishment which matched the red plastic trim used on the box. To prevent any possible light leakage I used a light-proof black material under the thin calf leather. This material was obtained from a shade factory. Before gluing the two materials with rubber cement I placed cardboard breakers between them to assure the proper folds for the bellows. The form for the bellows was a cardboard box 14 inches long, 6½ inches square at the back and graduated to 4 inches at the front.

The shutter is equipped with an F:4.7—135mm Wocoated Lens, manufactured by the Wollensak Optical Company of Rochester, New York. Through the co-operation of this firm the shutter was completely chrome plated, and the face plate, speed cam and F: stops are in a shade of red which blends perfectly with the rest of the color scheme in the camera.

The range finder is refinished in red, and the focus-spot is chrome plated.

The cost of the plastic in making the box was approximately \$15.00, and it took four months to complete the job.



# LET'S TELL A STORY



BY SHEP SHEPHERD

**A**T A RECENT print exhibition a photographer friend of mine came upon a beautiful print showing great care in lighting and excellent darkroom technique. It was a picture of a pair of hands and the title was "Toilworn."

"Ah," my friend said, "what feeling."  
"Where?" I asked.

He gave me a surprised look. "Why, right there, in the picture," he said. "Can't you just see that old woman, worn out from life's toil, resigned to her fate,





waiting in the sunset of life—." And he waxed eloquent on the subject.

Frankly I couldn't see any such thing. I saw only a well executed print of two wrinkled hands. They were female hands so obviously belonged to an old woman. But do not all people of great age have wrinkled hands though they may never have toiled a day in their life? My friend saw all he professed to see, not in the

picture but in the title. While he was eulogising upon the masterful bit of interpretation he claimed to find in that print, I noticed another print a few yards away. This one portrayed a pair of well cared for female hands holding a rope of pearls. Maneuvering so as to arrive at the print a few feet ahead of my friend, I placed my hand over the title and asked him to interpret the picture. He



Photos by  
SHEP SHEPHERD

studied the print for a few moments and then said, "Simple, I see luxury. A beautiful woman sheltered from the woes of the world." His answer was paradoxical. If it had been "simple" it wouldn't have taken him that long to see it. I removed my hand. The title was "Promiscuity" and the photographer apparently intended to portray a woman who had sold her charms for gold. Looking at the picture and title together one could get his idea, but I believe the picture was unsuccessful from an interpretative point of view for the simple reason that the title was absolutely necessary.

Regardless of how expertly a picture may be done insofar as its technical qualities are concerned, a photographer admits defeat the instant he finds it necessary to add a caption lest his intended conclusion otherwise be missed. The ideal picture needs no caption.

Simplicity, as a rule, is the keynote for good story telling pictures. The more distracting images there are in a picture, the less story-telling impact the intended subjects have. In the picture of the stout lady soothing her foot, for instance, we have symbolized every plump woman who ever crowded her feet into shoes two sizes too small. If we had included the woman's face and hands in the picture, they would have distracted from her feet and her pained expression might have meant anything from a wisdom tooth to a bellyache.

The more that is left to the imagination—within reason—the more a picture's stimulative power is increased. In the picture of the cop's legs, for example, the action as a whole is instantly recognizable, yet the viewer's imagination, though unmistakably directed, is given full play. Had the scene been shown in its entirety, the viewer might have wondered what the motorist had done, or what city it was in, but the picture would have remained a prosaic record shot. By showing only the officer's legs, part of the motorcycle, and the automobile, the viewer is invited to draw upon his own imagination to complete the picture. When he does this

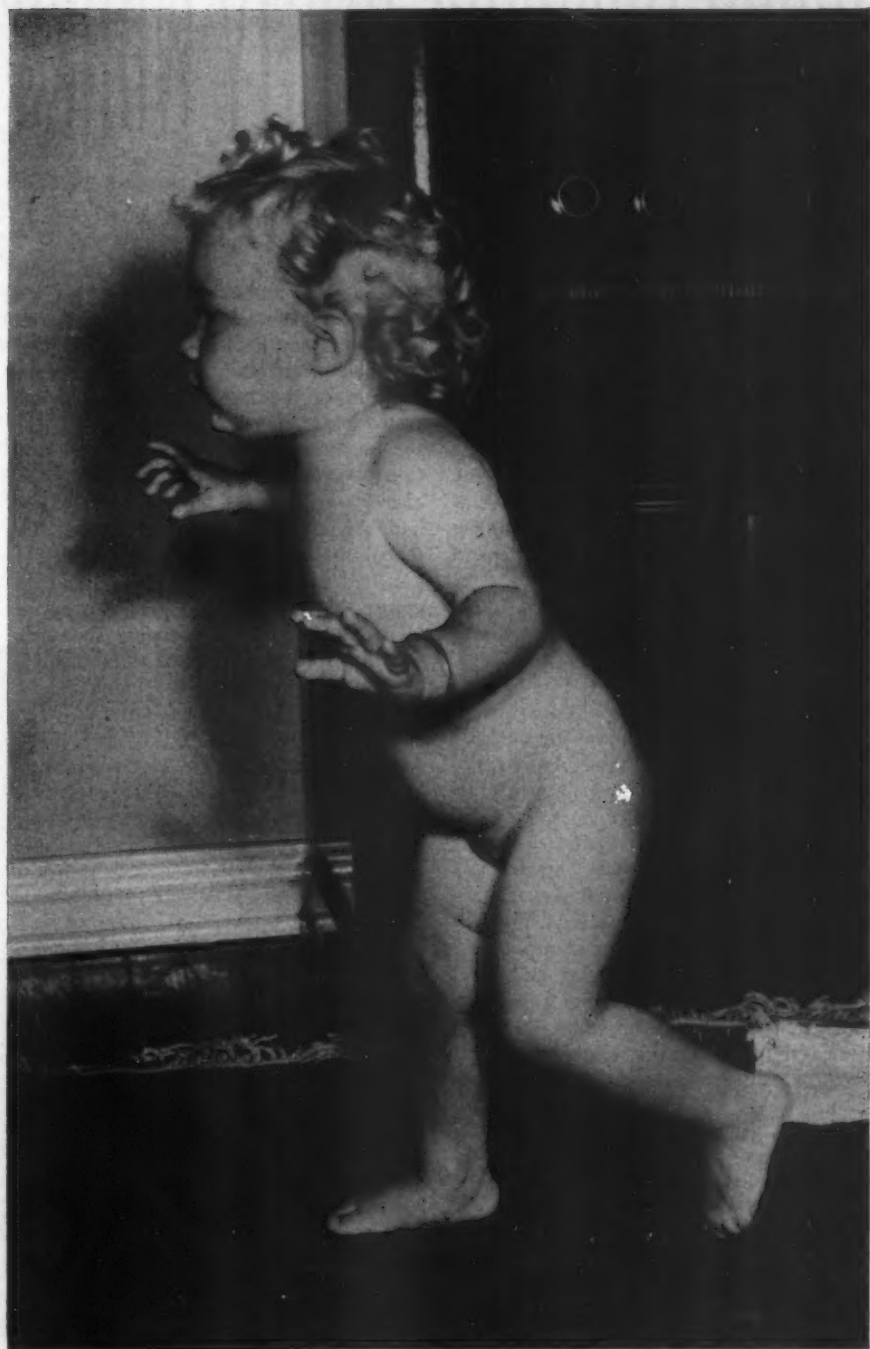
by identifying either himself or someone he knows with the situation, the picture automatically becomes interesting to him. It tells him a story.

It is a mistake to assume that every story telling picture must portray action. There are many ways to put meaning into a picture. Mood is one. Think of some of the commonplace things that occur in the lives of everyone—then set about picturing these events with simplicity. Lovers in the moonlight. Rain trickling down a window. A boy and his dog. The antics of a baby. There are literally hundreds of ideas that can be made to interpret the span of life from the cradle to the grave, and those are the sort of pictures that outlive the photographer. They must be more than casual snapshots, of course. Don't settle for a picture of Aunt Emma's baby sitting on the lawn squinting at the camera. Instead, get a heart warming shot of the baby lost in contemplation of the wonders of nature—a bug, a puppy, a stalk of grass, anything that actually interests him. Catch the rapture he finds in inconsequential things, the delight in simple games that you yourself played when a child. Or the little tragedies that are so momentous to him. A splinter. A broken doll. In other words put the realities of life into your pictures and they will need no captions.

A world of meaning can be given by the use of simple contrast in the subject matter itself. I once saw a picture of a luscious blonde nude surrounded by a roll of chicken wire. The picture was titled "Nude" so I have never been sure just what it meant, but apparently it had something to do with contrast. The cold stiff wire, the warm supple body—you know the kind. The only thing the picture indicated to me was that some photographer had thought of substituting wire for driftwood. I sometimes wonder what will pass through the mind of one of our descendants viewing such a picture ten generations from now. He will probably think his ancestors had pretty

*(Continued on page 134)*





# BASIC EXPOSURE REALLY WORKS

By GORDON CONNER

*Director of The Vacation School of Photography, Point Chautauqua, N. Y.*

**B**ASIC EXPOSURE simply means a normal exposure made under normal conditions. It is not just another theory—it is a proven fact and has helped many a photographer over that much discussed hurdle of “what exposure shall I give?” It has taken one of the pitfalls out of making good pictures and has left more time to the problem of composition and arrangement of the subject matter. Naturally, good negatives depend on good exposure. If the exposure is right and you are sure of what you are doing, your pictures will take on a new charm and interest. It is easy to master this simple approach to the exposure problem.

This is no cure-all for your exposure troubles, it will not eliminate the use of a good meter nor will it immediately make you the outstanding member of your camera club—but it will help you to be more sure of getting better results. There is great satisfaction in coming in from a camera trip and feeling confident that the film has been properly exposed. There is only one way to shoot a good negative—get the subject in the finder and then expose correctly. This applies equally to both color and black-and-white. Here are a few simple rules that should give you more confidence and properly exposed film.

I had a good opportunity at The Vacation School of Photography\* to watch this system in operation. When the guests arrived at the start of their one or two-week vacation, they were loaded down with all makes and sizes of cameras and

most of them had exposure meters. These were much in evidence when we started out on the first field trip. I watched them use their meters and listened to their comparisons of readings. Cameras were adjusted for speed and aperture. At the next location I observed the same thing—*alho the light conditions were exactly the same as for the last shots!* I had set my camera when we left the school, after looking at the light condition and had thought nothing more about exposure. Why did these people keep on taking readings and worrying about exposure? I believe that they were *afraid* of not getting a picture. It's important for the photographer to banish fear. When learning to swim, you make some pretty silly and sometimes panicky attempts in the water until you overcome fear of drowning—and photography is exactly the same.

There are just a few things you must know. First, the speed of your film and its exposure under certain *normal* light conditions. Too, you must train yourself to “read” light and learn to recognize what normal conditions are. Of course, experience is the best teacher if you train yourself to *remember* what you did the last time under the same conditions. Most of your outdoor shots are made in sunlight on a good day and these should form your basic comparison. There are certain days when the sun and air seem brighter or the subject is picking up more light and reflecting it more strongly toward your camera. Recognize this as a stronger lighting condition and expose accordingly. Then there are the dull or hazy days when the sun is out, but things are not as clear and

\* For school information write Gordon Conner, 2104 Euclid Ave., Cleveland, Ohio.

bright. Learn to spot this "underlighted" condition and compensate for it in your exposure.

Around the Chautauqua Lake region practically any weather condition can occur during a week of sunshine, but it varies just enough to fool the unwary. On a few bad days we worked on portrait lighting in the studio, but most of the time we were out on field trips shooting marine things around the lake, picturesque settings in the sleepy little towns near-by or "on location" making pictures of our professional models. We had many problems of exposure, but they resolved themselves into about three classes: normal, bright or dull. On the second field trip I was asked, "Mr. Conner, what exposure meter do you use? Are you judging exposure from past experience?" Then and there we sat down to clarify the basic exposure system.

Briefly, the discussion boiled down to this. First, let's assume that your camera is loaded with black-and-white panchromatic film of 100 Daylight speed. Under normal or average conditions on a sunny day you could shoot at 1/100th at F:11 and be assured of a good printable negative. Under the same conditions using an orthochromatic film of 50 Daylight speed you would shoot at 1/50th at F:11 and get good results. There is your *basic exposure*. Your basic exposure is used for normal, easily recognized conditions; you simply learn what that exposure is and stick to it. Simple? Other than that all you have to learn is to recognize unusually bright light conditions or be able to know when the light value has gone on the duller side. Assuming that you are confronted with that brighter condition you do the most natural thing possible—stop

**DAPPLED SUNLIGHT** provides an exposure problem for a group of photographers working with a model at The Vacation School of Photography, Point Chatauqua, N. Y. Basic exposure was applied in making this picture with careful allowance for shadow detail.



down your lens opening to compensate for the brighter lighting and go ahead and shoot at the same speed. It's unnecessary to waste a lot of time changing shutter speeds and worrying—just stop down and get the picture while it is still there. If the light is failing or your subject is not so brilliantly lighted you have to compensate for that and again you do the natural thing—open up your lens to sufficiently expose for this subject and light condition.

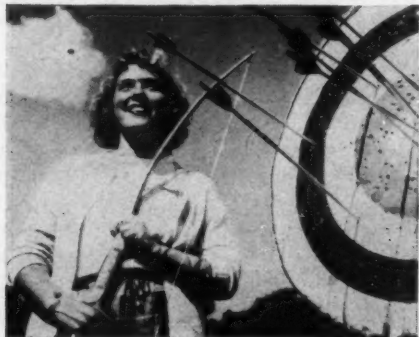
Of course, there are circumstances which might spoil all these carefully learned details, such as intense light reflected from water or light surfaces—but again you “read” the light and recognize it for a brighter subject and stop down accordingly. As to how much to stop down, one stop for less exposure should do the trick (Example F:8 to F:11). For more exposure open up one full stop (Example F:8 to F:5.6). Remember the old saw about, “expose for the shadows and let the highlights take care of themselves.” Highlights will usually do just that and only on rare occasions are the results disastrous. A bit of local reduction on the negative will adjust things pretty well. Near the Vacation School one of our favorite shooting locations is a pic-

turesque lagoon which is pretty heavily shaded by overhanging trees. Here we are sometimes forced to open up two or two and a half stops to get into the shadow detail, for satisfactory results in black-and-white and color.

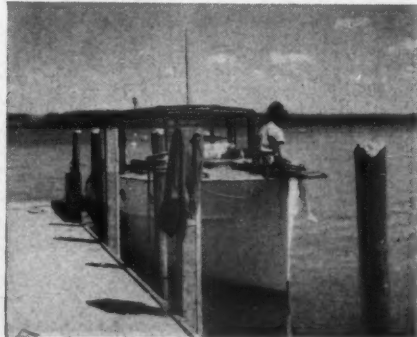
Basic exposure for color is just as simple as black-and-white, if not more so. Here is one important rule—in general, shoot all color at 1/50th on outdoor subjects. The great bulk of color film is exposed on nice sunny days and the basic exposure for that, both Ansco and Kodachrome, is 1/50th at F:6.3. Stick to this for good results. Stay set at 1/50th and if things brighten up cut down toward F:8 or all the way to F:8. If the light goes the other way open up toward F:5.6 or all the way to F:5.6. Color doesn't have the latitude that black and white has and a half stop can make a lot of difference. If you have time and the patience, set up on a tripod and use 1/10th at F:16 for your basic exposure on color, vary a bit according to light conditions, and I think that you'll be amazed at the increased clarity of your color shots.

Exposure for certain subjects should be determined by a meter—a good dependable one. In the studio at The Vacation

**COMPENSATION** from the normal basic exposure was needed here because of the bright sunlight reflected from the light target and the model's light clothes. Stopping down to F:16 took care of the added intensity of the light and produced a good tonal range in the negative.



**COMPENSATION** from the normal basic exposure was necessary in this marine shot because of water reflections and the white boat and dock. Basic exposure of 1/100th at F:11 in this case was reduced to 1/100th at F:22 which saved the white areas from “burning up.”





**IN THE STUDIO** consistent results are obtained by applying basic exposure, once a constant lighting system has been determined.

School, we have constant light conditions, and during the demonstrations on posing and lighting we have a basic exposure which, if followed, will make good negatives. Where indoor or outdoor conditions are variable, a meter is a must and I strongly recommend its use to get you out of real trouble.

For general outdoor shooting, whether it be landscapes, marines, or your own backyard, the basic exposure system will give you confidence and more time to compose really great pictures. Read the light when you start out and if it remains

constant, set your camera for the right exposure and forget about anything but getting the picture; you'll be surprised how easy it becomes to get good pictures with less effort. Fast action pictures call for a higher shutter speed; work out the necessary speed and lens opening relationship and remember it as permanent basic exposure on that subject. Once you've worked out exposure details in advance, proved to yourself that they are correct, and remembered your routine for all similar occasions—you'll know that basic exposure really works.





*With bleary-eyes, droopy-mouth, and a slouchy posture, Weegee got a bang out of satirizing the type of pictures he is noted for in Detroit a few weeks ago. Nary a word of his impending marriage did he breathe to his Detroit friends, however. As far as we can learn, these are among the last pictures made of the "Poor Man's Rembrandt" in the state of Bachelor Bliss. Photos by Isador Arnold Berger.*



# WEEGEE'S WEDDING

BY MARC J. PARSONS

Photos by NEA Staff Correspondents Bert Brandt and Edward Jerry

**A**N UNKEMPT little man with a cigar married a widow from Boston at City Hall the other day and it drew more photographers than a Park Avenue society wedding.

The bridegroom was Weegee, fabulous Manhattan camera character. Poets call Weegee a poet; sociologists claim him for their own; picture men regard him with reverence as a master craftsman; his books "Weegee's People" and "Naked City" have made his pictures famous far beyond the city streets whose violence and pathos

his lens has captured.

Weegee, born Arthur Fellig, introduced the bride this way: "A Brooklyn girl at heart—even if she does come from Boston. She's a sweet girl and I like her for herself. Besides, she's lousy with money." Her name, Mrs. Margaret Atwood.

Weegee said he met her while auto-graphing books. He looked her over and said: "Are you single, footloose and free, Babe? I'm going to take you under my wing."

Mrs. Atwood replied: "Photographi-

**BEFORE HIS MARRIAGE**, Weegee, who usually slept with his shoes on, took a farewell nap in the cluttered downtown room that was his parlor, bedroom, bath—and darkroom.





"THESE GUYS got to make a living" explained Weegee as fellow photographers flashed events from License Bureau to the kiss shots. The wedding ceremony was halted while the Deputy City Clerk asked Weegee to remove his inevitable cigar. The wedding must have shaken his famed technique. In his first shot afterwards he displayed the nervousness of any bridegroom and cut off the top of his wife's head.

cally speaking only." That was last November. Now in the office of First Deputy City Clerk William A. Carroll, Weegee was beaming. "Look at them rings," he said, holding up the bride's hand. "Almost real gold! You can see she finally hooked me."

Weegee blurted his "I do" and a photographer shouted "now for the kiss shots." Mr. and Mrs. Weegee started a triumphal wedding procession through Chinatown. "No honeymoon," snapped Weegee. "I gotta cut my movie film."

The procession wound through several saloons. A few people dropped off at each. Finally Weegee threw a lavish wedding breakfast in the China Lane restaurant for the eight survivors.

Somebody asked Weegee if he would spruce up now he was married. Years of sleeping in the back of his rattletrap car in his clothing have made Weegee a clothier's nightmare. He once put it: "Cleanliness is next to godliness—I'm an atheist."

"We give up the dump," said Weegee. He referred to the room near police headquarters which for years has been his combination darkroom and bedroom. "We got a swell apartment uptown. Cost me plenty of chips. But I can afford it. I'm going on a radio program. Now the Poor Man's Rembrandt is going to be the Poor Man's Oscar Levant."

Weegee got famous shooting Bowery bums, drunks in gutters, stiffs lying in their blood after murders, faces of people watching a fire, a raid or an accident. He got his start taking passport photos, kids on a pony and working in the darkroom for Acme News-pictures. For years he slept in an Acme darkroom. It was against the rules but rules weren't made for Weegee.

(Text continued on page 136)



THE CLINCH



WEEGEE and wife receive a toast from one of the proprietors of a Chinatown restaurant.

AFTER CHINATOWN breakfast, Weegee carried his wife over the threshold of his \$200-a-month uptown apartment. "If I can't teach her how to take pictures, she can collect stamps," he said.





MRS. WEEGEE, who smiled for every other picture, looked glum for this one because Weegee was demonstrating how he's going to spend his honeymoon. "I'm gonna spend the time cut-

ting film," he said. As a tribute (*below*) to the luxury of their "swell apartment uptown" Weegee removes his shoes and tosses one over his shoulder.





# THE LAZY NEW SNAPSHOOTERS

BY WILHELMINA S. PUTNAM

**T**HERE is a widespread belief among camera club members that serious pictorial photography belongs solely to workers in black and white — and that the color slide fan is merely a snapshotter. Worse, if a former black and white worker decides to begin making color transparencies, he is condemned as having suddenly become too lazy to care any longer for the intricacies of serious photography.

The black and white worker bases his arguments—and his conscientious personal opinion—on the grounds that once the camera shutter is released the individual has no further control over the outcome of the prospective color transparency. All the photographer has to do is to aim the camera—shoot—and let Eastman or Ansco do the rest of the work! What could be simpler? What art is involved? The lazy snapshotter, they assert, is actually a traitor to the art and science of photography—a lowly creature to be pitied and shunned by all true artists of the camera.

It can easily be granted that the beginning color transparency fan is guilty of the same errors committed by a beginning B&W sharpshooter. He aims his camera at anything that looks the least bit pretty . . . goes through the motions of focusing and estimating exposure . . . and shoots! Then he lets the color processing laboratories do the work which the corner drug store performs for his B&W friends.

However, just as the B&W snapshotter may eventually become conscious of pictorialism, so likewise have many 35mm color workers graduated from the snapshotting stage to acquire full-fledged and determined ambitions.

The new era in color transparency work was born four seasons ago with the ad-

vent of international color slide salons, conducted under rules and regulations drawn up by the Photographic Society of America—and conducted in a manner similar to that approved for the old-established black and white salons.

PSA-approved international color slide salons, some of which were later disallowed for failure to live up to all of the prescribed regulations, were held this past season in Bloomfield Hills, St. Louis, Chicago, Columbus, San Francisco, Los Angeles, Salt Lake City, Rochester, San Luis Potosi, (Mexico), London and Toronto, El Paso and Duncan. Other salons, with Royal Photographic Society approval were held in England and Ireland. Some of these were new color slide sections of old-established black and white salons, while others were exclusively for 35 mm and Bantam-sized transparencies.

It is only necessary to attend one of these approved international color slide salons, where pictures are projected at public showings instead of being "hung," to realize just how far color slide workers have progressed from the snapshotting stage.

The 3d International Color Slide Salon in Chicago, for example, had 3056 submissions from 771 pictorially-minded photographers in the United States and seven foreign countries. Any number of these photographers had won their photographic spurs in previous years as black-and-white exhibitors . . . many are currently successful in both mediums. The catalog lists many exhibitors who have won the right to add those familiar honorary initials after their names.

The former color snapshotters, who have acquired pictorial ambitions, have

*(Continued on page 127)*

# Getting That Shot



Low angle, high angle, trucking, and moving shots will add a bold spark of originality to your movies. Here are ideas in the making.

by Philip Bailey

**D**OWN the main street of a small western town thunders a herd of bellowing, longhorn cattle. Cowpokes lounging on the saloon steps, and citizens lingering around the tiny bank, break and scatter for cover as the stampede approaches. Through all this turmoil the camera continues to record the action and does not stop or waiver. "How is this accomplished," you ask?

Well—in the center of the western street is a four-foot pit that is covered with planks and reinforced by beams. There is just room enough for the cameraman to squeeze into this hole beside his two movie cameras. A small opening is left under the planks for the lenses to peep out and, as the milling herd comes into range, the cameras are started spin-

ning and kept rolling until dirt finally obscures them. The beasts are pounding over the pit. The scene is finished.

What can we learn from Hollywood's devices for getting "terrific" shots? We can't have the advantage of all the grand paraphernalia to augment our effects; we generally are not able to construct the expensive setups, it is true, but we can copy some of the techniques in a smaller way. The main thing to decide is whether an odd angle will make your sequence more dramatic and audience-gripping and to

**TRUCKING** shots play an important part in any professional picture. They are used to build up mood, follow action, or create a transition. A section hand's car was used to film this station scene in one of RKO's pictures.

that end we will describe some of the most common tempo-producing angle shots.

#### Low Angle Shots

With the above exciting example of low camera technique in mind, you can dig a hole in the backyard and get a character in your film to run or walk towards you as you grind out a worms eye view in that next opus.

Ever try getting an effective shot of a football team in a huddle? The result is usually a bunch of rumps, but for a football film a bright Paramount cameraman got the idea of putting the team on a high round platform when they went into the huddle. Then with spots lighting their faces and the camera shooting up from the ground he got a dramatic view of them discussing the next crucial play.

Nick Musuraca, ace RKO cameraman, gives us some more dope on the value of low-angle shots and where they should be used. He was working on the set of "The Bachelor and the Bobby-Soxer," getting a shot of Shirley Temple, Myrna Loy and Rudy Vallee from a dolly level with the players.

**LOW ANGLE** shots do not necessarily have to be taken from a hole in the ground. You can have your actors stand upon a high platform and then shoot upward, as is being done in this scene from a Paramount film. Reflectors must be used to illuminate the subjects or you will find that you have only a silhouette to show for your effort. Reflectors should be a part of every movie makers kit to be used for contrast control in all types of filming. Try one and see.

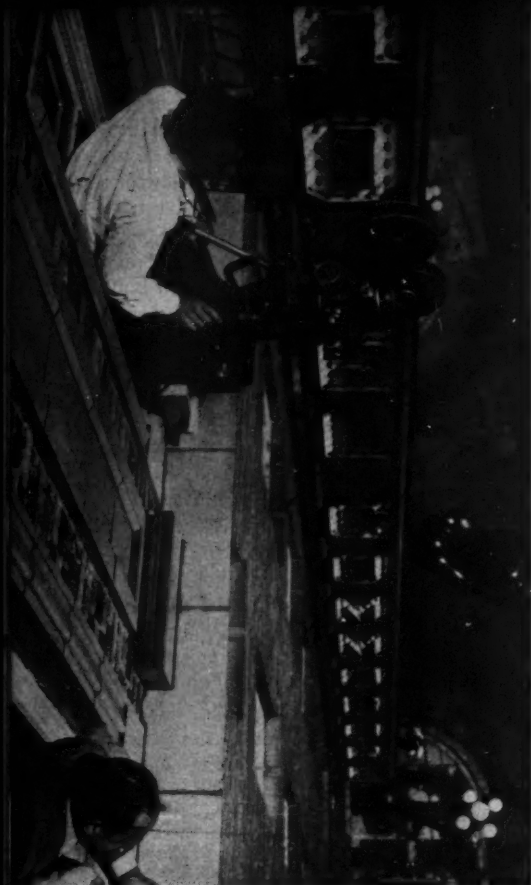
"For light comedies, like this one I'm making now, we shoot it straight," Musuraca explained. "Trick angle shots would tend to detract from the smooth flow of a comedy sequence, in which dialogue takes up most of the action."

"But for dramatic films, like 'The Spiral Staircase,' we find angle shots help build up the action," Musuraca added. In the scenes where Dorothy McGuire walked through the house with only a candle light, Nick went on to say how he filmed her from very low angles. At times he had the camera in a floor pit to catch Dorothy as she approached and panned with the action as she passed. By shooting up he brought out the dramatic effect of the candle lighting her face.

In "Stairway to Heaven" ("A Matter of Life and Death"), a transition sequence which would have been quite ordinary, had it been filmed in the usual manner, was turned into one of the "rave" parts of the feature. It was the dolly shot with the camera in the position of the patient, David Niven, as he was being wheeled down the corridor and into the operating room. Suspense was attained which



**MOVIE FEATURE**



**HIGH ANGLE** shots can be taken from a convenient window but we suggest that if your filming venture includes a straight downward shot such as this one being filmed by a Paramount cameraman, for "Fear in the Night," that you have someone hold tightly to your safety belt.

would have been difficult to obtain in any other manner.

Low angles also played an important part in "Lady in the Lake," in fact the climax of this thriller was based on them.

#### High Angle Shots

Your high angle shots may be a bit more difficult to obtain but with proper planning a step ladder, a tree, the garage roof, or even a second story window can be used. Always use discretion in the

selection of your temporary perch, however, so that a nasty fall will not occur.

Suppose you are filming the family enjoying an outdoor meal, or playing bridge or gin rummy in the living room. In the outdoor scene the table can be arranged beneath a convenient tree or close to the garage. Then by filming from the tree or the garage roof you can get a bird's eye view of your subjects. The interior sequence can be taken from a ladder, for a wide-angle medium shot, and from a chair placed in back of the players, for close-ups of the play and the cards being held. When your film is returned from processing and is screened, be prepared for plenty of kibitzing and for exclamations about your cleverness in filming the scene.

For panoramas the studios have portable camera towers of various heights that can be erected on location to get high angle action shots. M-G-M found one of these high towers useful recently in shooting scenes above the tree tops while on location for "The Yearling" in Florida. The largest camera tower ever built was 116 feet high and was erected by 20th Century-Fox on the set where the burning of old Chicago was filmed.

#### Trucking Shots

Junior's express wagon can be used to obtain this type of shot. Use your tripod and have someone pull you along the sidewalk as you film your youngster going to school, friend wife returning from a bargain hunting tour and all worn out, or, for that matter, your morning sprint to catch the 8:10. This last shot had better be taken with a considerable lead off as you will undoubtedly pass the truck and camera with the speed of Superman and too little will be shown on the screen.

A boy meandering down a country road can be followed, in a trucking shot, by draping yourself over the front of your car as an assistant slowly drives behind the lad. Through the windshield shots can be taken, or you can hang on to the rear bumper or trunk rack of a car and film action that is following.

The newest version of the trucking shot in Hollywood is a cable shot. Paramount needed some shots of Olivia DeHavilland and Ray Milland walking up a San Francisco hill for "The Well Groomed Bride" so they found a suitable location in downtown Los Angeles and laid wooden tracks in the street for the camera dolly and filmed the couple as they slowly climbed the hill. The camera dolly and the sound dolly on the sidewalk were both pulled smoothly up the hill by cables attached to trucks. It is not unusual for the studios to lay a quarter of a mile of track over rough ground, over which to pull the dolly, when filming horsemen or walkers.

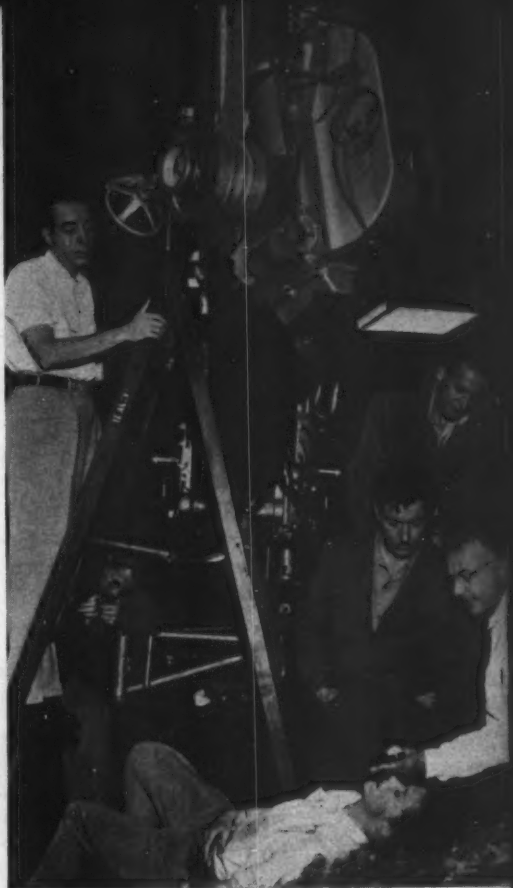
Special trucks have been constructed to accomplish the filming of action on race tracks, over plains, swamps, and other terrain where the action is either so vast or so lengthy that a simple camera dolly can not be used.

One of the latest cost \$18,000 to build and is perfection to the highest degree. A 12-cylinder engine was rebuilt to give even acceleration over its entire range of operation so that the speed of the car can be easily controlled to match the exact speed of the subject being photographed. It has eight hydraulically controlled shock absorbers to maintain an even keel and has special sets of springs to counteract tipping when rounding sharp curves.

This special camera truck can mount six cameras and carry eighteen men and attain a speed of 80 miles per hour without jolting the cameras. Of the six cameras, one can be mounted three inches from the ground, another out-rigged six feet from the side of the truck, and still another operated fifteen feet in the air. The remaining three cameras can be mounted at various levels and pointed at any angle within the body of the truck.

#### Other Moving Shots

Some eight years ago when Sonja Henie ushered in the vogue for ice skating films, cameramen were faced with a new problem of getting close-ups of skaters. For the first film a large camera boom, which



**LIGHTING PROBLEMS** are multiplied when unusual camera angles are employed. Karl Freund takes extra care to get the lighting perfect when filming Robert Taylor and Katherine Hepburn in a riding accident sequence for M-G-M's "Undercurrent." Note camera light and boom.

swung the cameramen high over the ice, was used. However, all these shots were taken from above and the director was afraid that they would grow tiresome to watch. For the next film the workmen built a sled-like contraption with steel runners to haul the camera over the ice. It met with fair success but the steel runners had the habit of sticking to the ice when the sled was stopped for any length of time.

To combat this, 20thCentury-Fox crafts-



men constructed a large camera sled with wood runners. When waxed they slid over the ice better than the steel runners and did not stick. The sled was large enough to hold two cameramen and an electrician who handled the big arc. Two men on ice skates pushed the sled so that the action of the skaters could be recorded.

Skiers presented another problem that was solved by making a special sled built on skis. This accommodated two cameras and two operators and was guided by a third man on skis. The sled glided down before the skiers and the rear pointing cameras ground out the scene.

On rivers or lakes, movie makers rig the cameras on rafts and rowboats. From this position it is easy to follow the action

either of swimmers or of other boats.

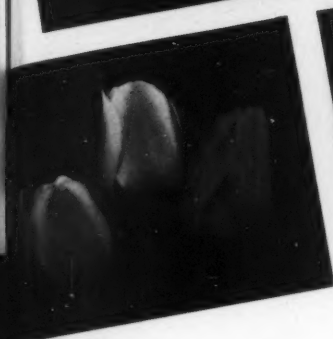
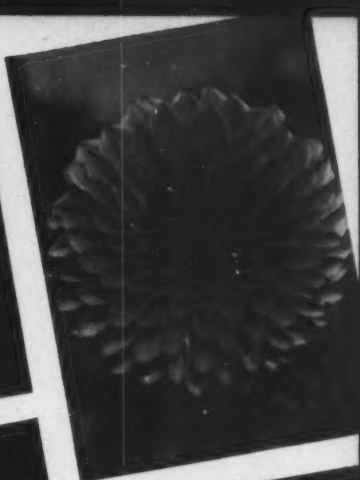
Suppose your script called for a girl to be sailing back and forth on a rope swing. You and I might probably film the scene with the camera on a tripod in front of the girl and be satisfied. But this wouldn't please Hollywood cameramen.

When a Republic film called for such a sequence a swinging camera platform was devised. The swing was roped to a heavy plank extending from the end of the camera platform and about eight feet from the camera lens. As the camera cradle was gently swung in a small arc, the girl in the swing seat swung with it. Thus a novel swinging effect was obtained without losing any quality by having the main subject out of focus.

*(Continued on page 124)*

**TO GET** an impressive scene of the Baxter farm and the surrounding woodland, in the film "The Yearling," M-G-M erected a portable tower on the location site in Florida. This is an introductory, or pictorial, use of the high angle. Angles are versatile in all their uses.





One of the most rewarding experiences in color...

## **YOUR FIRST FLOWER SHOTS**

THE flowers about you are wonderful color subjects. It's easy to keep an eye on them... to snap them when the light's precisely right... when they themselves are at the peak of perfection in form and color. Try some sequence shots... the life cycle of an exquisite bloom from bud to mature blossom; you'll find them particularly satisfying.

And if you're new to flower photography, remember there's a Kodak color film for virtually every camera, including Kodachrome Film for miniature, home movie, and sheet-film cameras... Kodacolor Film for roll-film models... and the new user-processed Kodak Ektachrome Film in sheets.

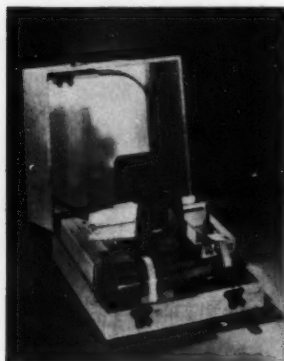
**IT'S KODAK FOR COLOR**

**Kodak**

# BULLETINS

**Projection Package**—Now that shortages are easing, devotees of the miniature color transparency are reorganizing their projection setups for added compactness and convenience. Many judicious enthusiasts have already discovered the perfect "projection team" pictured here—the Kodaslide Projector 2A, Kodaslide Changer, Combination Case, and Kodaslide Sequence Files.

The projector combines compactness, high optical quality,



and plenty of power for use at home or for moderate-sized groups. Its  $f/3.5$  lens and other optical parts are now *Lumenized*—coated for maximum brilliance, image crispness, and color quality in the projected images.

The Kodaslide Changer, light in weight and ultra-convenient in performance, holds as many as 50 Kodaslide at one loading. The operator sits comfortably beside the projector, changing slides with a mere push of the thumb.

The Kodaslide Sequence Files, attractively made of sturdy beechwood, accept 125 Kodaslide each; they're handy standard units for building up a slide collection of whatever size.

The Combination Case is made to contain the projector, the Kodaslide Changer (in position for

use), two Sequence Files, and a spare lamp—all in a compact, integrally designed arrangement. It also offers operating advantages. The inside of the cover is a smooth semi-matte projection surface, very handy for desk projection, preliminary checking of slide sequence and position, and the like. Sides of the cover provide handy shields against stray light during such projection. And the bottom part of the case offers an excellent broad base on which the projector can remain during operation.

Each of these items may be purchased separately—added one by one. Together, they make a marvelous team. Prices are: for the projector, \$47.50; case, \$12.50; changer, \$17.50; Sequence Files, \$3.50 each.

**Filter Kits**—An orderly group of filters, matched in size, and properly cased for protection, is a definite photographic asset. Such a filter kit is now easy to organize, with one of the new Kodak Combination Filter Cases, Wratten Filters, and units of the Kodak Combination Lens Attachments.

The cases are sturdily made of stiff leather, carefully lined, and



accurately sized to contain units of a specific Combination Lens Attachments series. Each case will hold an Adapter Ring, Lens Hood, and four filters—or three filters and a Pola-Screen.

Incidentally, Kodak Portra

Lenses—important for close-up photography with most cameras—will also fit these filter cases, and can be used with the same Lens Hood and Adapter Ring. These units are all carefully designed to work together; a well-planned kit of them can greatly enhance the performance of your camera, and yield a high return in picture quality and personal satisfaction.

**New Thermometer**—The Kodak Darkroom Thermometer, supplied with the new Kodak ABC Photo Lab Outfit, is now available separately—at only 45 cents.

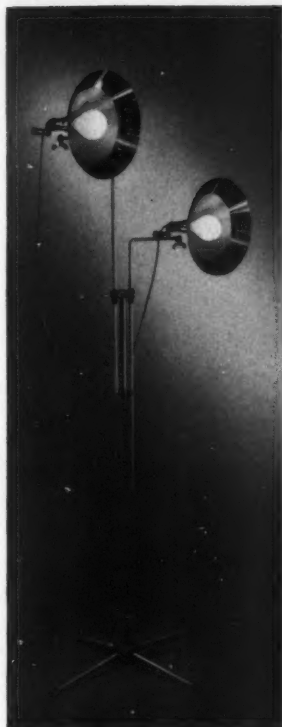
**Light Where You Want It**—Indoor photography, of course, is a lot more fun when you can get as much light as you want, put it just where you want it—and tuck the lighting equipment away in a small corner when you're not using it. That's why the return of the Kodaflector Senior is such good news.

The new Kodaflector Senior has certain improvements over the prewar model—but, basically, it's the same efficient, flexible lighting unit. The standard is of tubular lightweight alloy, telescoping for low light position, and extending for high position; the lamp-support rods are further extensible to afford a total height of  $7\frac{1}{2}$  feet, and are reversible so that either or both lamps can be extended well to one side, or hung almost at floor level.

Reflectors are also reversible for still shots or movies—one side for brilliant specular light, the other for softer, diffuse light. Both reflector assemblies are fitted with handles for adjustment horizontally or vertically, and can be removed from the stand and held in the hand when some special manipulation of the light is required. Either No. 1 or No. 2 Photofloods may be used. A metal base and four screw-in legs provide reliable support for the unit.

For storage, the entire Kodaflector Senior can be taken down and packed in small compass; the reflectors are flat when detached, and the box in which the unit comes is planned as a convenient, compact carrying case.

Altogether, this unit's unique capacity and convenience can be



attested by many thousands of prewar users; it's an indoor lighting aid well worth investigating at your Kodak dealer's. The price is \$22.50, plus \$3.75 tax.

**Steady and Tall**—For a really sturdy tripod, two pounds overall is strictly featherweight. When, in addition, such a tripod can be quickly extended to a full length of five feet, or telescoped down to less than two feet for carrying—you have a truly remarkable combination of qualities.

That's why the new Kodak Eye-Level Tripod is real news. And no less newsworthy is the Kodak Turn-Tilt Tripod Head that's especially designed to go with this new camera support.

Much thoughtful design work has gone into the Kodak Eye-Level Tripod. Here are some of the details:

Folded, it's 22½ inches long ... extended, a full 60 inches ... throughout, construction is of hard aluminum tubing with a smooth, satiny aluminite finish ...

rigidity is adequate for any popular amateur camera such as a Kodak Vigilant, Monitor, Medalist, 35, or Kodak Reflex, and any movie camera except those of professional weight.

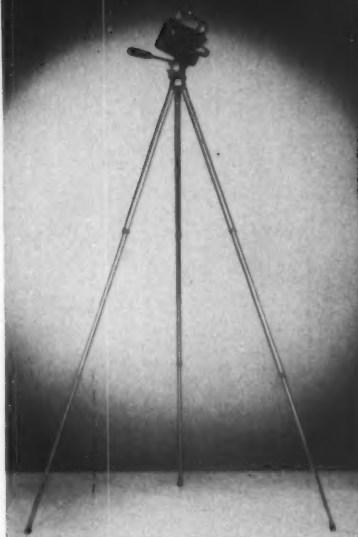
Legs join to the head with a snug ball-and-socket joint, so designed that the maximum spread of each leg is 30 degrees from vertical. This design insures that the tripod won't "do splits" even if it's set up on a slippery surface. Each leg ends in a spur point; detachable rubber tips are provided to protect the floor when the tripod is used indoors.

A double tightening screw in the head permits accurate camera alignment with perfect tightness. There's also a radial-knurl finish on the head, which further insures that the camera will re-



main correctly aligned. Both a standard screw for U. S. tripod sockets and an adapter for Continental sockets are provided.

The Turn-Tilt Tripod Head permits a 360-degree horizontal panoram, and a vertical panoram from straight up to straight down. It can be locked in any position; but need not be, once the tension is adjusted to the weight of your camera. This head has a friction retard with an unusual combination of felt against smooth metal, in which friction increases as the speed of panoram travel increases. As a result, there's an automatic "governing" action which helps avoid accelerated panoraming and gives maximum smoothness—a feature of considerable importance to all movie makers. The Turn-Tilt Head can be used with any tripod, but it's planned to harmonize with the new Kodak Eye-Level Tripod.



Prices are: for the tripod, \$16.75, plus \$2.79 tax; for the Turn-Tilt Head, \$13.25, plus \$2.21 tax.

Incidentally, for those who use a heavier model of still or movie camera, the Ciné-Kodak Tripod is again available in limited quantities. This tripod has a height range of 2½ feet up to 4 feet 10 inches. Its panoram head offers 360 degrees of horizontal travel, and vertical travel from straight down to 20 degrees above horizontal (or straight up by reversing the camera). The price, \$42, plus \$7 tax.

#### See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

In matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

# Kodak



## More POWER to your camera

### **Kodak Filters and other lens attachments increase scope and picture-taking ability**

Of course, your lens works wonders, but you can give it new versatility with these interchangeable lens attachments. You add dash to a scene when you darken the sky with a K-2 Wratten Filter. You picture a world of fantasy on Kodak Infrared Film plus a red Wratten A Filter.

You'll make gentler, softer landscapes with a Kodak Pictorial Diffusion Disk. In color shots, cut through obscuring haze with a Kodachrome Haze Filter... clear away glare with a Pola-Screen, so simple to use with a Pola-Screen Viewer.

For a fine big image—at close range—of people, flowers, pets, small objects, just add one of the three Portra Lenses. Span distance, bring far detail near, with Telek Lenses, in four variations of lens power (this requires a camera with ground-glass focusing).

Because these elements are interchangeable, they are inexpensive... easy to use. See your Kodak dealer. Eastman Kodak Co., Rochester 4, N. Y.

Your filters and lens attachments are easy to carry with you in the new Kodak Combination Filter Case. The case (shown here) will hold an Adapter Ring, a Lens Hood, and four filters.

# Kodak



# BLACKSTONE FOILS STROBO

Strobophotos by LOU MOORE

AT A 6000TH OF A SECOND, the hand of Blackstone is quicker than the camera eye. Without hesitation, the great magician agreed to let me set up a strobo outfit in the front row of the Hanna Theater in Cleveland and take pictures to my heart's content of his matinee performance.

"Sure," said he, "that's never been done before. That'll be fine." And then he outlined what he would do, so that I could anticipate what was coming.

Well, you can see the results. There's sawdust coming from the lady being sawed in half—no blood. And the lady is reclining on air, pure air—strobo or no strobo.

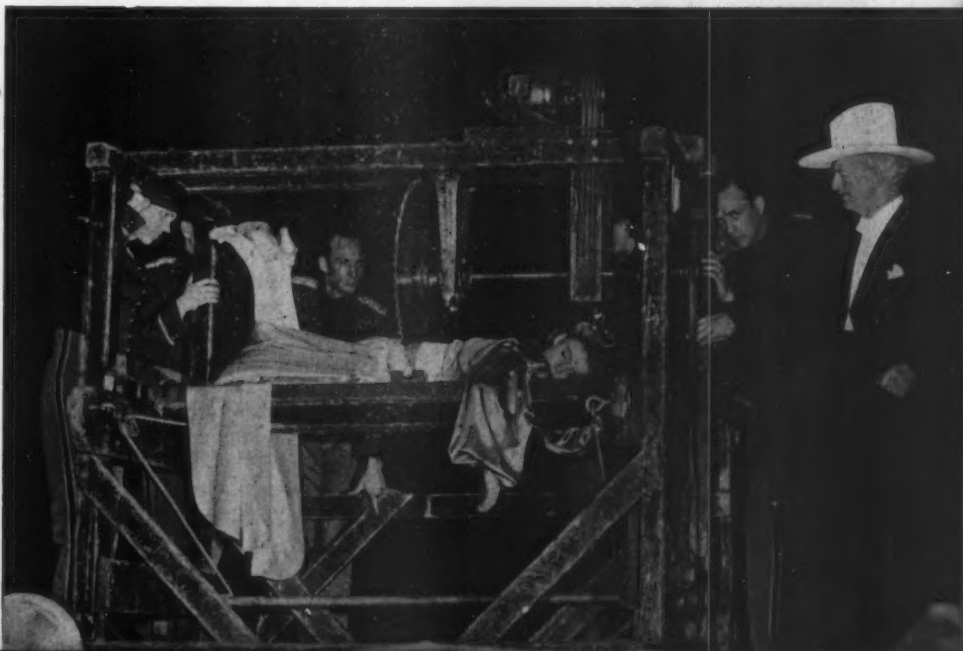
Blackstone was very gracious to me, but predicted that the pictures would make his magic even more mysterious.

"Take any pictures you want, where-



ever and whenever you want," he said, and then turned his attention to his act.

The pictures were taken with strobo lights, one on the camera and one on stage to the right. The camera was a 4x5 Speed Graphic, with an F:4.5 lens and the shutter speed was set for 1/200 of a second. The super pan press film was developed in Ansco 47. This much I know. How Blackstone did his part—you tell me!



## ***How to Build a***

# **MINIATURE NAME IMPRINTER**

**By LYNDON V. GROVER**

**T**HE PROBLEM of attaching your name or a title to a photograph may be easily overcome by the use of a miniature contact printer. After the negative has been exposed, the undeveloped paper is placed in the miniature printer and the by-line is exposed in the margin. After processing it becomes part of the photo, adding an attractive touch without time-consuming hand lettering.

To construct such a printer, the following materials will be required: A small box, preferably wood, measuring about six inches long, by 3 inches wide by 1½ inches deep. A micrometer box with a sliding lid is ideal and may be obtained from a hardware or tool store. A piece of flashed opal glass (not frosted), about one-eighth inch thick, 1 inch wide and 2 inches long

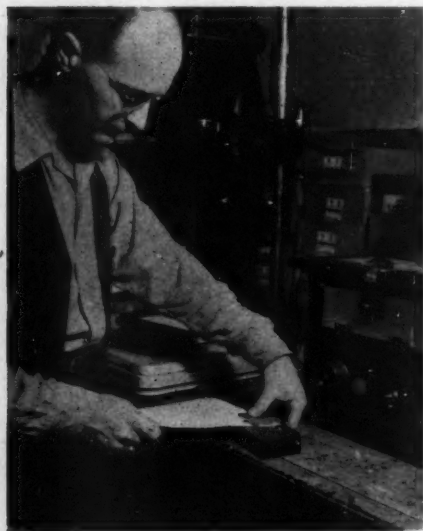
will be needed. The length of the glass will be governed by the length of the title you will use. Bear in mind that the average print border is only one-quarter to one-half inch wide, and that the title or name should be in the lower right-hand corner.

Other necessary items are a radio tell-tale bulb socket with red jewel for holding the bulb and determining the exposure time. This may be obtained at a radio store for 35c. The lamp globe should be the 2.2-volt type with spot. The switch is fashioned from a common household cabinet catch of the type that allows the plunger to push out the bottom; the type with a spring retaining plate is unsatisfactory. Any of the available sizes of switches can be used.

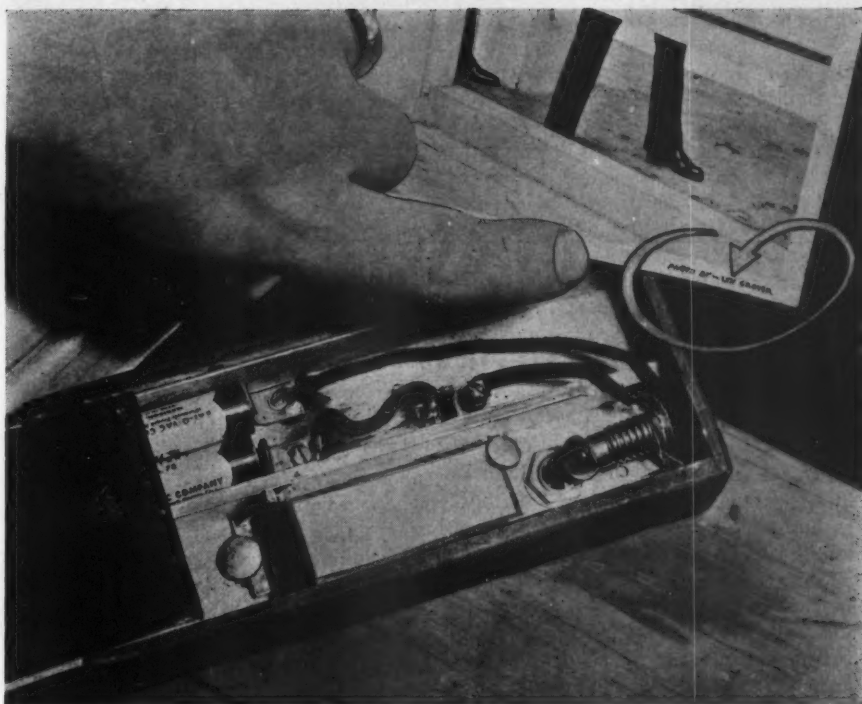
Two small hinges, approximately one-half inch long, are required for the platen. A small piece of pocket mirror, cut to three quarters of an inch by one inch, is installed at the opposite end from the bulb in order to reflect the light back through the opal glass.

The platen may be constructed from any flat material about three-sixteenths of an inch thick and wide enough to cover the opal glass. A strip for fastening the hinges is cut from the platen material so that the height will be the same.

The paper register may be two strips of heavy cardboard cut from a film box, and glued to the container so as to reg-



**AFTER** a negative has been exposed on contact or enlarging paper, and before the paper is immersed in developer, your name can be contact-printed in the lower right-hand corner.

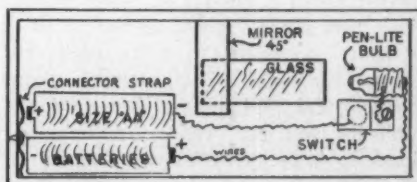
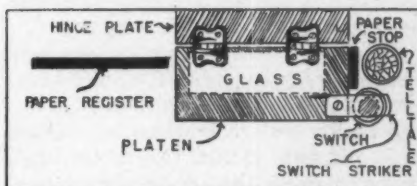


ister the paper on both sides of the corner.

To assemble the unit, carefully cut a rectangular opening in the bottom of the container. This should be designed to allow the greatest possible distance from the lamp, so that the beam can spread over the opal glass without a "hot-spot." The glass should be located far enough in from the edge of the box to allow space for the hinge retainer. As the glass should be flush with the container, the shelf on which it is to rest is cut to a depth corresponding to the glass thickness. The shelf should be one-eighth inch wide so that the glass may be glued to it. Next, the hinge retainer should be glued into position along the edge of the glass so that the platen can be installed.

In order for the cupboard catch to be fitted into position about one-quarter inch from the right end of the platen, the catch

(Continued on page 135)



## *A Pictorial Wonderland*

# GASPÉ



TEXT AND ILLUSTRATIONS BY JOHN G. MULDER

THE GASPÉ PENINSULA, a single day's drive from Quebec City, is French Canada's pictorial wonderland of old-world atmosphere, untainted by tourists, and within easy reach of the Eastern States.

There cod fishermen work among picturesque boats and nets, some reaping their harvests with few improvements over methods used 300 years ago.

There some farmers still transport light loads in two-wheeled carts drawn by dogs and thresh grain with creaking wooden windmills which operate only when the wind comes from a certain direction.

Housewives bake bread in outdoor stone ovens, spin yarn from their own raw wool, and hand-weave fabrics.

Seals live with their young on seashore rocks and there gannets (North America's largest marine birds) nest and rear young, permitting one to approach within four to five feet of them.

Vigorous and free as the salt sea winds that sweep onto its shores from St. Lawrence Gulf, the Gaspesian is a hasty, colorful person who goes to sea in red-sailed schooners. His homeland is as rugged as he, a series of fishing hamlets, each nestled about a tall church spire, sometimes beneath tall granite cliffs.

Before we discuss how to reach the Gaspé Peninsula, the accommodations you will find, and certain photographer's problems you may encounter, let's get down to brass tacks on specific picture possibilities that may appeal to you.

### Fishing Pictures

The entire process of "making fish" is photogenic as practiced by Gaspesians. These fishermen present unusually good story-telling material and frequently their gear offers patterns or props for pictorial expression. Red-sailed fishing smacks are colorful scenic subjects as they leave ports or beat their ways on the surf. The more adventuresome visitors can make arrangements to go to sea for a day with these fishermen.

Fortunate photographers may find a settlement "en fete," with the local priest officiating in ship-blessing ceremonies, an annual affair.

Part of the day's catch is usually salted and then sun dried in the process of producing "dried cod" and this operation affords opportunities for genre and pattern shots.

### Farming Pictures

Gaspesian agricultural methods are being modernized rapidly—horses are replacing oxen and factory-manufactured tools are supplanting old, quaint equipment. These advances reflect the recent favorable prices of fish and the education received in the Canadian Army by the young people. Photographers wishing to visit the Gaspé should go soon, before existing quaintness is lost.

French Canadian buildings reflect the heredity of their owners, many resembling those pictured on the French Brittany Coast. Most of the farm buildings are

ideal for photographic subjects—they are distinctive in design, simple and painted white (if at all). Gaspé Nord (the north shore) offers better farm picture possibilities than Gaspé Sud (the south shore). Cloridorme and St. Yvon present to the pictorialist simple, well proportioned, small white buildings, often with long lanes flanked with bleached wooden rail fences which provide leading lines for interesting compositions. To avoid unwanted extraneous material in these areas, one should select lighting conditions carefully—fog, of course, will eliminate much background detail. The north shore, along Highway 10, should be watched carefully for possible barnyard scenes or for peasant-like farmers doing daily tasks, such as driving cows down the road. Fall visitors should watch for threshing as accomplished by the old wooden mills.

#### Nature Pictures

Arrangements can be made with fishermen or through M. Xavier Mercier at Cap-des-Rosiers-Est for a boat trip along Cap-aux-Os to see and photograph seals and their young "white coats" as they bask on the rocks. These seals and the gannets at Bonaventure Island will especially delight children. The gannets are so docile that one may approach to within four to five feet of them and their nests and young, thus permitting excellent studies of nesting habits and detailed characteristics of adults and downy young. The first young hatch in early July, but in late July and early August one still has the opportunity to find adults, young birds and eggs.

Wild mustard and daisies offer the photographer bright spots with which to pep up scenes, particularly in color.

**THE BEACH** at Petite-Riviere-Renard (Little Fox River). Jean Paul Bernatchez and Gaston Bernatchez have fished with their fathers since before dawn (dawn comes at 2:30 A.M.). The dog draws the cleaned fish to storage.







**SATURDAY EVENING** finds these boats tied up at Newport. All fishermen rest religiously on Sunday, but start fishing again at dusk Sunday evening.

#### The People and the Country

It is the unspoiled character of the countryside and the uncommercial attitude of the people that makes a Gaspé trip a memorable experience. Practically isolated until the recent completion of the Gaspé Highway, their lives have not been influenced by modern civilization.

In order to appreciate fully the colorful, quaint Gaspesian life, one should live with French families when possible and

observe such hand operations as yarn spinning, weaving, etc. At many homes these articles are for sale. They are the fruits of the long winter's labors. Similar objects are also on sale in department stores in Quebec and Montreal. *Warning:* French Canadians have small feet and handmade woolen socks are usually too small for the large American. Wood carvers are few. Stop where you see one if you wish to record this photo-

## MAP LEGEND

1. L'Île Verte (Green Island). Mme. Willie Talbot. Hand spinning, weaving and knitting, old wooden mill for threshing, outdoor oven. Handicraft for sale.
2. Trois Pistoles (Three Pistols). Good hotel.
3. St. Simon. Outdoor bake ovens.
4. Bic. Good food at Le Habitation. Fishing.
5. Sacre Coeur (Sacred Heart). Good hotel (Blanche Rochers), on approach to town.
6. Rimouski. Good hotel.
7. Pointe au Pere (Father's Point). Hotel des Tourists.
8. St. Joachim de Tourelle. Small fishing village. Fishermen use hand-rowed boats. Good pictorial possibilities with nets, boats, buildings and fishermen. The elder M. St. Laurent speaks English and will serve as interpreter. Ask for "le pere de Norbert St. Laurent."
9. Grande Vallee (Big Valley). Pictorial possibilities. Boats, ovens.
10. Petite Vallee (Little Valley). Pictorial possibilities. Boats, ovens.
11. Pointe-a-la-Fregate (Point at the Frigate). Small boats. Hotel Etoile du Nord.
12. Cloridorme. Definite pictorial possibilities, especially under proper lighting conditions, particularly in fog. Picturesque, simple buildings with long lanes lined with bleached wooden fences.
13. St. Yvon. Same as Cloridorme.
14. Petite-Riviere-aux-Renards (Little Fox River). One of the most photogenic spots on Gaspé. Curved wharf, small fishing boats, dog carts, two-wheeled horse-driven carts.
15. Riviere-aux-Renards (Fox River). Fishing, boats. Good hotel, Caribou Inn, for headquarters while exploring Cloridorme, St. Yvon and Petite Renards areas. Fishing. Do not take short cut to Gaspé. Follow coast.
16. L'Anse-a-Fugere to Cap-des-Rosiers Est. Picturesque coast.
17. Cap-des-Rosiers (Cape of Roses). Lighthouse.
18. Cap-des-Rosiers-Est. Seals, oxen, excellent boarding house. Mme. Xavier Mercier. Opportunity to live with French family who speak English. M. Mercier arranges trips to see seals.
19. Gaspé City. Good hotel. Drug store with roll and 16mm movie films.
20. Douglastown. Deep sea trout fishing.
21. Barachois. Fishing boats. Interesting buildings across bay.
22. Perce. Good hotels. Pierced rock. Leave from dock behind post office for Duval trip to Bonaventure Island—gannets.
23. Bonaventure Island (Welcome Island). Gull and gannets sanctuary.
24. Anse-a-Beau-Fils (Bay of the Dandy Fellow). Good cabins (Mme. Proulx). Picturesque harbor.
25. Grande Riviere (Grand River). Very picturesque. Boats, lighthouse, fish drying racks, etc.
26. Chandler. Drug stores selling roll film.
27. Newport. Picturesque harbor. Boats.
28. New Carlisle. Good hotel.
29. Matapedia. Good hotel. Good salmon and trout fishing.



graphically. Especially recommended for study of homelife are homes of Mme. Willie Talbot at Ille Verte and Mme. Xavier Mercier at Cap-des-Rosiers-Est.

On the north shore you'll find evidences of the fierce struggle which these people carry on with the elements, yet Gaspesians are happy in their environment. There one can truly experience the spell of the north with its northern sunrises (2:30 a.m. in summer) and its northern afterglow sunsets (as late as 9:30 to 10:00

in the evening).

Gaspesia is steeped in romantic legends: there Captain Kidd buried treasure and Captain Duval (ancestor of Bonaventure Island's game warden), a privateer, preyed on the French during the Napoleonic Wars. The lore of the land is exemplified in names of towns which grew out of experiences of early natives: Weeping Cove (Anse Pleureuse), where a missionary disposed of a ghost; Island of Massacre (Ile au Massacre)

JOHN FERGUSON and Xavier Mercier point up a way of life at Cap-des-Rosiers-Est (East Cape of the Roses). Gaspesians who are too

poor to own horses use oxen because they cost less, eat less and cheaper food. Once their pulling days are over, oxen supply juicy steaks.



where a band of Indians were massacred; Point Frigate (Pointe a la Frigate) where a frigate was wrecked; Cape of the Bone (Cap aux Os) where a huge bone was found, etc.

#### How to Get to Gaspé Peninsula

There are two approaches to Gaspé: one through Quebec City, another by way of Maine and Atlantic Highway No. 1. Although auto travel is recommended, it is possible to use the services of Clarke Steamship Co. Ltd., Montreal, Quebec. The auto route from Quebec City leads across the St. Lawrence at Lévis and thence along the river's south shore to Gaspé Highway No. 6 which circles the peninsula. Travel can be in either direction around the peninsula. For simplicity the following references deal with north to south traffic.

The trip around the Gaspé to Matapédia is a scenic delight with no dull moments. The road winds along the brink of the St. Lawrence, up mountains and then down again. In each cove is a little fishing hamlet. Gaspesia is truly "the wonderful land of mountain and sea," with scenic surprises outdoing each other. Numerous covered bridges cross

clear trout streams and on vantage points devout Gaspeians have erected shrine crosses, symbols of a simple, steadfast faith. The scenic climax of the trip is Percé Rock (The Pierced Rock), a 1500 ft. mass of multicolored rock rising sharply out of the sea. The rock, the sea shore, the fishermen, Bonaventure Island with its golden gravel shores and nesting gannets, the Three Sisters (three steep-cliffed hills rising out of the sea) all combine to make Percé and its surroundings highly attractive photographically, especially for color.

Other picture areas, worthy of a day's photographic concentration, are Petite Rivière Renard and Rivière Renard, Cap-des-Rosiers and Cap-des-Rosiers-Est, Anse-a-Beau-Fils, Grande Rivière and Newport.

#### When to Go to Gaspé

Summer is the best time to visit Gaspé. Because of its geographic location, summers are short and generally cool. July and August afford the most pleasant weather, although June, September and early October have some attractions pictorially. The calendar below indicates activities and weather on the Gaspé:

Season	Conditions
<b>SPRING—</b>	
Late May and June	<i>Weather</i> —Some fog and rain. Cool during fair weather. Light winds. Snow on north slopes. <i>Farming</i> —Ploughing and planting. <i>Fishing</i> —Launching of ships in preparation for fishing season. Fishing for bait and cod. Low wind affords opportunities for evening harbor reflection pictures. <i>Lumbering</i> —Saw mill activity and shipping.
<b>SUMMER—</b>	
July and August	<i>Weather</i> —Generally sunny. Cool evenings. Increasing wind velocities toward fall. <i>Farming</i> —Haying, herding. <i>Fishing</i> —Most active season. <i>Lumbering</i> —Saw mill activity and shipping.
<b>FALL—</b>	
September and early October	<i>Weather</i> —Clear, brilliant, crisp with increasing wind velocities. Some rain. Fall colors in Matapédia Valley. Surf beats on rocks providing good picture material, particularly between Cap-des-Rosiers and Anse-Pleureuse. <i>Farming</i> —Harvest, threshing, herding. <i>Fishing</i> —Finish of season. Beaching of craft for winter. <i>Lumbering</i> —Saw mill activity and shipping.

#### At the Border

Upon entering Canada one is required to do the following at the Customs:

1. Register binoculars, cameras and other optical and photographic equipment (not film).

2. Show state car registration and obtain Canadian travel permit.

3. Be prepared to state and prove place of birth and U. S. citizenship.

Upon leaving:

1. Check out photographic and optical equipment.

2. Surrender travel permit.

Upon re-entering the U. S. the following is required at the U. S. Customs:

1. Same as 3 above.

2. Declare all Canadian goods being imported into the U. S. *Be sure to obtain*

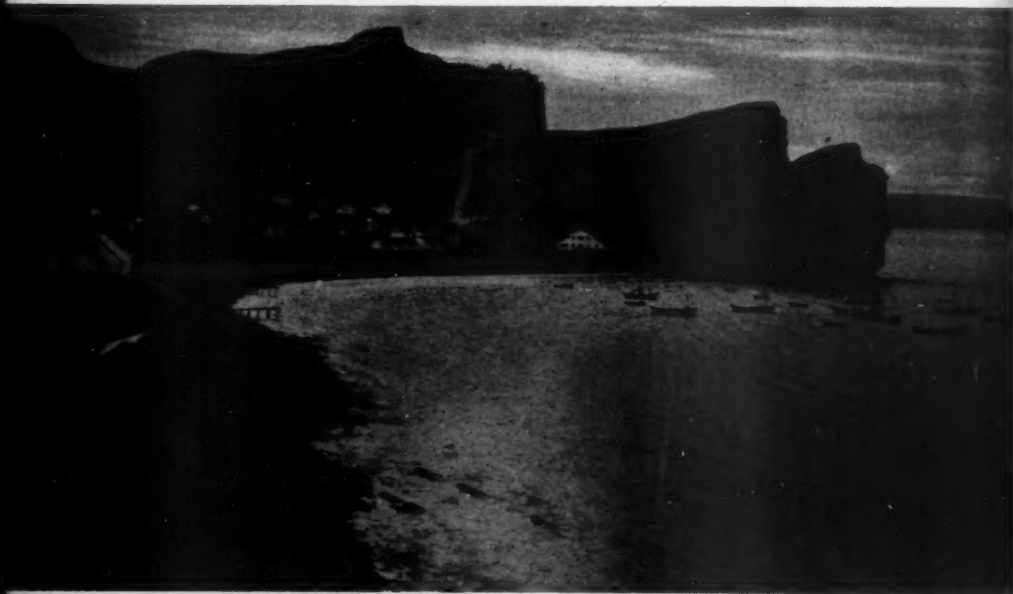
*a sale bill with each Canadian purchase; use such bills at the Customs to prepare declarations. Each person re-entering the U. S. is permitted to import a maximum of \$100.00 worth of goods duty free each 6 months, including no more than one wine gallon of spirits.*

3. Have possessions in order, so that officials may examine them with greatest speed and least embarrassment.

Customs officials are courteous and little difficulty will be experienced if the above procedures are followed.

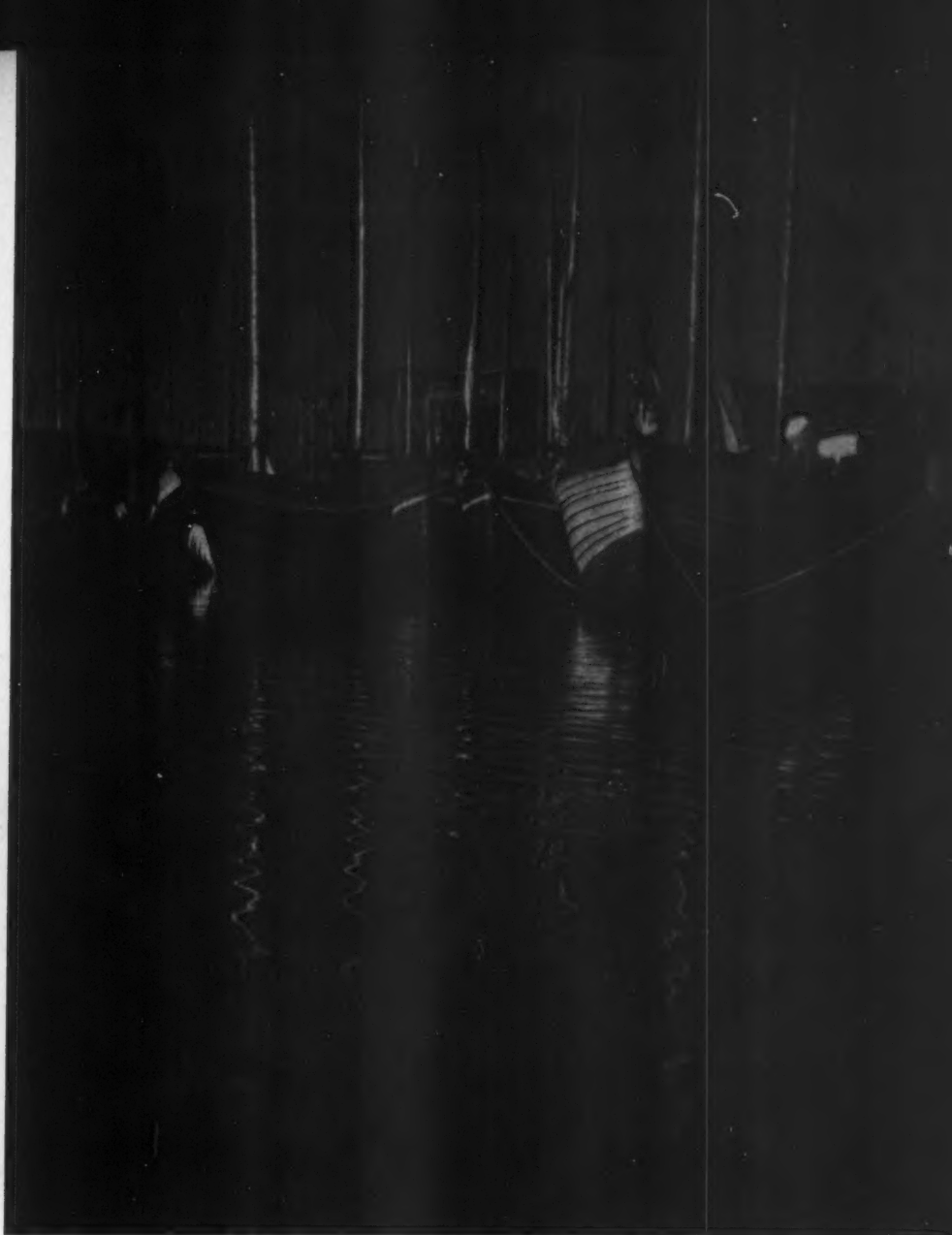
#### Accommodations

Hotels and cabins are available all along the route at rates from \$1.00 (small hotels and cabins) to \$2.50 (resort hotels) per person. Meals are from \$.50 to \$2.50.



THREE SISTERS FROM PERCE ROCK





EVENING ON THE GASPE

Enjoy the fresh cod served everywhere as "fish." Those who find living in villages too rugged should work out of Perce, the tourist mecca, where there are several excellent resort hotels, or out of Riviere Renard where there is a large, modern inn. Comfortable rooms and excellent food can be had in a private home at Cap-des-Rosiers-Est from Mme. Xavier Mercier at about \$3.00 per day for room and three meals where two persons occupy one room. Gasoline prices in 1946 varied from \$.25 to \$.35 per Imperial Gallon (equivalent to 1¼ U. S. Gallons).

#### Things to Take With You

1. *Cameras.* If available, take a tripod for your large camera, a folding or other small camera for candid and action shots and a miniature for color.

2. *Film.* Take three to four times your anticipated needs. Include orthochromatic emulsions for fog and atmospheric effects and color film to capture the true scenic grandeur. Customs officials will not question your supply. Only limited quantities of roll films are available on the Gaspé in no more than half a dozen stores. Gaspesian stores do not stock cut film or packs.

3. *Cigarettes and pipe tobacco are expensive in Canada.* Take a supply beyond your own needs to offer your Gaspesian friends. They like U. S. tobacco.

4. *Candy* is scarce on the Gaspé. Carry it for yourself and to repay children for favors.

5. *Fruit.* Fresh and canned fruits and vegetables are scarce.

6. *Warm and water-proof clothing*, including a pair of rubbers. The Gaspé is as far north as Newfoundland—be prepared. Some of the most photogenic scenes are found in fog and light rain, which are not infrequent.

7. *A notebook*, in which to record names and addresses of persons photographed so you can send snaps to subjects. Prints are welcome payment for cooperation of posers who cannot afford cameras.

8. *Releases.* If your pictures are de-

stined for advertising, provide a release in French for each subject to sign. Multiple typings of the following can be made, substituting your own name in place of that of the writer ("M." in French is equivalent of "Mr." in English).

Pour la valeur recue, je donne l'autorisation que les photographies prises de moi, ou leurs reproductions peuvent être employées par M. John G. Mulder ou par d'autres personnes avec l'assentiment de M. John G. Mulder pour être utilisées pour l'illustration, la propagande et la publication de quelque manière que ce soit.

(Signature)

(Adresse)

For value received and without further consideration, I hereby irrevocably consent that photographs taken of me by John G. Mulder may be used by John G. Mulder, or by others with his consent, for exhibition, illustration, advertising, or publication in any manner.

(Signature)

(Address)

Je certifie être le parent de ..... et pour la valeur recue, je donne l'autorisation que les photographies prises de lui, ou leurs reproductions peuvent être employées par M. John G. Mulder ou par d'autres personnes avec l'assentiment de M. John G. Mulder pour être utilisées pour l'illustration, la propagande, ou la publication de quelque manière que ce soit.

(Signature de parent)

(Adresse)

I hereby affirm that I am the (parent) (guardian) of ..... and for value received and without further consideration, I hereby irrevocably consent that photographs taken of (him) (her) by John G. Mulder may be used by John G. Mulder, or by others with his consent, for exhibition, illustration, advertising, or publication in any manner.

(Signature of parent or guardian)

(Address)

9. *A complete first aid kit.* Medical aid may not always be near.

10. *Fishing equipment.* Although fishing rights are leased by clubs for some of the best streams, there are opportunities for excellent trout and salmon fishing. Arrangements can usually be made through the resort hotels, many of which

(Continued on page 130)

**Original Candid Camera?**  
**Civil War Camera?**  
**Detective Camera?**

## WHATIZIT?

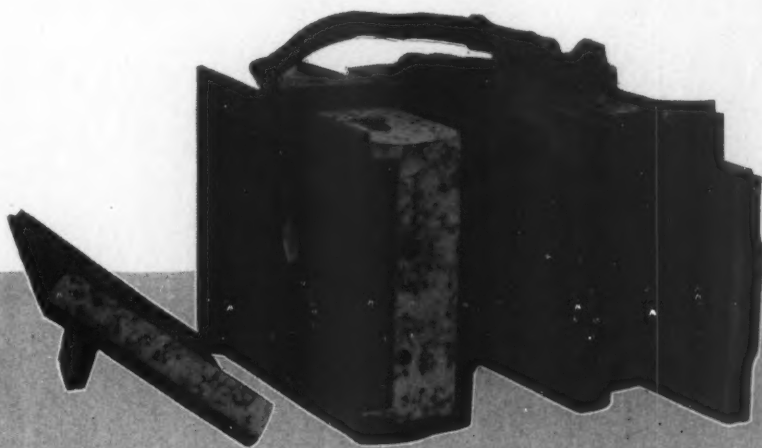
**By Jack Reynard**

**E**VERY NOW AND THEN a mouldering camera is found in a basement or attic and there is a flurry of local excitement over the discovery of the "Original Candid Camera," or an "Early Day Detective Camera." More often than not the camera is put up for sale and eventually finds a buyer at a fancy price. If the purchaser values it merely as a curiosity, everything is fine—but if he buys it on the premise that he may be picking up a rare antique for a whisper of its actual value, he is generally due for a let down.

In itself, the title "Civil War Camera" means nothing. Its only purpose is a romantic attempt to "date" a camera. So-called "Detective Cameras," on the other hand, were known in the days of daguerreotypes and wet collodion plates, but did not become popular until after the introduction of gelatin dryplates (1880) and the subsequent introduction of photographic film in roll form.

When convenient negative materials became common, detective cameras sprang up like dandelions and were designed in

*(Continued on page 129)*





J. C. Wilson, Santa Barbara, California.  
Samuel Wu, Hollywood, California

Floyd Pattee, Newington, Connecticut.

Fred H. Ragsdale, Los Angeles, California.

Dr. I. W. Schmidt, New York City.

Thomas Y. Yee, Los Angeles, California.

Joy Griffin West, Bloomfield Hills, Mich.

# MINICAM'S COVER CONTEST

Mrs. Karl B. Cuesta, Tampa, Florida.

Ray Atkeson, Portland, Oregon.

Wm. H. Olson, Los Angeles, California.

Carl Mansfield, Bloomingdale, Ohio.

Lou Gardner, Detroit, Michigan.

Arthur J. R. Romero, Bronx, New York.

Howard E. Foote, New York City.

E. C. Crossett, Chicago, Illinois.

Harry Kent, Denver, Colorado.

Zia Kadri, Los Angeles, California.

J. F. Thompson, Cincinnati, Ohio.

Collier & Kraus, Montgomery, Alabama.  
Hobart Baker, Los Angeles, California.

## SIXTEEN OF THE ABOVE 1946 PRIZE WINNERS ARE AMATEURS

MAYBE the guy who says nix to lighting "three on a match" is just superstitious. And maybe it's hopeful wishing to say that "the third time is the charm." For our vote, though, both sayings have a lot of sense in them. Light more than two cigarettes on a single match and you may burn your fingers; fall short of your goal twice and the experience you gain may make your third attempt successful. Anyhow we hope that those who didn't quite ring the gong on our two previous cover contests will try again, and that color photography enthusiasts will swell the entries to twice those of last year.

As always, the rules for MINICAM's Third Annual Cover Contest are simple. The 1947 welcome mat is out to all color-shooters, everywhere. There are no limitations on subject matter or the number of entries you can submit. Entries will be

judged for their freshness of viewpoint, color reproduction qualities, interest to photographers, and newsstand appeal. All color processes, transparencies, or color prints are eligible except hand-colored pictures or small slides. 35mm slides are excluded solely because we are not equipped to reproduce covers from them.

Although every possible precaution will be taken for the safe handling and return of all entries, MINICAM cannot assume responsibility for loss or damage. A prize of \$100 will be awarded the maker of each color picture selected as a winner. A total of not less than five covers will be selected. All entries, including the winning color shots, will be returned to their owners. Each honorable mention winner will be awarded a year's subscription (or extension of his present subscription) to MINICAM PHOTOGRAPHY.

## COVER CONTEST RULES

1. Cover material must have been exposed by entrant. Must never have been published.
2. Color shots must be at least 2 1/4 inches in the shortest dimension . . . larger transparencies preferred. No 35mm slides for reasons stated above.
3. Each entry must be properly identified with the contestant's name and address, securely wrapped, and accompanied by return postage. Address all entries to: Cover Contest, MINICAM PHOTOGRAPHY, 22 East 12th Street, Cincinnati 10, Ohio. All entries must be postmarked no later than September 16, 1947.
4. All color shots will be returned whether accepted as cover winners or not. Cash Prize Winners and Honorable Mentions will be announced as soon as possible.



# AXEL'S ANGLES

A monthly discussion of pictures by AXEL BAHNSEN, A.P.S.A., F.R.P.S.

**B**EFORE we go too deeply into a discussion of the individual qualities of the picture below, let's try a little experiment on the picture as a whole. If you have a pocket mirror handy, look at the reversed image of the picture in the mirror. If you have no mirror, hold this page up to the light and look at the picture from the wrong side of the page. See how much better the picture looks in reverse?

The picture is thus improved because we have shifted the dark mass of trees to the right-hand side of the composition. This is a favorite trick with experienced picture-makers. They know that the hu-

man eye is accustomed (from reading habits) to travel across a picture from left to right. As the picture stands below, the eye travels from the left-hand side right out to sea—hence right out of the picture. By reversing the photo, this "traveling eye" is blocked by the dark mass of trees, hence the picture interest is better retained.

Specifically speaking, there are too many conflicting elements which vie for attention in this picture. The palm tree is dominated by the sky; the beach is dominated by both the tree and the sky. Simplification of the scene as a whole

*(Continued on page 120)*

FIG. 1



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New body release—operates either front or back shutter as you choose.

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# GRAFLEX

## THE DARKROOM SCIENTIST—CONTINUED

by SAUL B. ARENSON, PH., D.

(Former Professor of Chemistry—University of Cincinnati)

### Reduction Processes

**EXPERIMENT IX—Reduction**—It sometimes happens that a negative is too dense due to incorrect exposure or development. The contrast range of the negative may or may not be correct, but at least, the overall deposit of silver is too thick, thus requiring an excessively long printing time. Not only can the amount of silver per square-inch be lessened, but it can be done proportionally (no change of contrast), super-proportionally (decreasing the contrast), or sub-proportionally (subtractively) which will increase the contrast. These experiments will illustrate all three processes.

In amber light, expose four strips of positive film at such a distance that, if the proper exposure is 32 seconds, one-half of each film is exposed for 8 seconds, and the other half for 64 seconds. Develop in your favorite developer for normal time in spite of the fact that one-half of each strip is under exposed and the other half is over exposed, then rinse, fix, and wash. The contrast of the negative will be 1:8. Now, in bright light, we can proceed with the problem of reduction.

**1—SUB-PROPORTIONAL REDUCTION.** Place one of the negatives in sub-proportional reducer (m) for from one to four minutes at 68°F (20°C), or until noticeable reduction has taken place. Rinse, immerse in a fixing bath, wash and dry. The active ingredient in this reducer converts the black silver on the film into a salt which is soluble in the bath, thereby decreasing the quantity of silver on the negative.

(m) **SUB-PROPORTIONAL REDUCER**  
Potassium Ferricyanide\* ..... 5 grams or 0.2 ounce  
Ammonium Sulfoeyanate ..... 10 grams 0.4 ounce  
Water to make..... 1 liter 1 quart

\* CARE should be taken in handling and storing Ferricyanides as they are poisonous when taken internally. See previous note.

### 2—SUPER-PROPORTIONAL REDUCTION—

Place the second of the negatives in super-proportional reducer (n) for from one to four minutes at 68°F (20°C), then wash and dry. The ammonium persulfate converts the black silver into soluble white silver sulfate.

(n) **SUPER-PROPORTIONAL REDUCER**  
Water ..... 500 cc. or 1 pint  
Ammonium Persulfate ..... 60 grams 2 ounces  
Concentrated Sulfuric Acid\*..... 3 cc. 0.1 ounce  
Water to make..... 1 liter 1 quart

\* CAUTION—Always add acid to water, never water to acid. Use care not to spill any on body or clothes. If accidentally spilled, wash freely with water, then treat with a dilute baking soda solution.

**3—PROPORTIONAL REDUCTION**—Place the third of the negatives in proportional reducer bath (o) for one to three minutes, then immerse for one minute in a dilute solution of sodium metabisulfite made by dissolving 2 grams (1/15 ounce) in 100cc (4 ounces) of water (this latter reagent is a stain remover). Rinse well and dry. The reducer bath used here, as the formula shows, is really a mixture of two reducers, one trying to increase contrast while the other is trying to decrease it.

(o) **PROPORTIONAL REDUCER**  
**SOLUTION No. 1**  
Potassium Permanganate ..... 0.25 gram or 0.01 ounce  
Sulphuric Acid (10%) ..... 15 cc. 0.5 ounce  
Water to make..... 1 liter 1 quart

Dissolve the purple solid in the water, then add the acid.

**SOLUTION No. 2**  
Ammonium Persulfate ..... 25 grams or 1 ounce  
Water to make..... 1 liter 1 quart

For use, one part of Solution No. 1 is added to three parts of Solution No. 2. The keeping properties of the combined solutions are very poor so the solutions should be mixed immediately before use.

(To be concluded next month)

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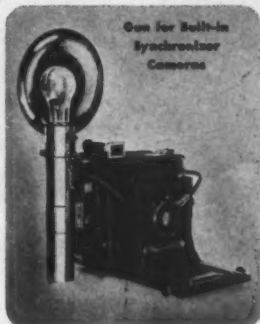
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- Remote control features!
- Instantaneous bulb ejector!
- Satin-Chrome finish!
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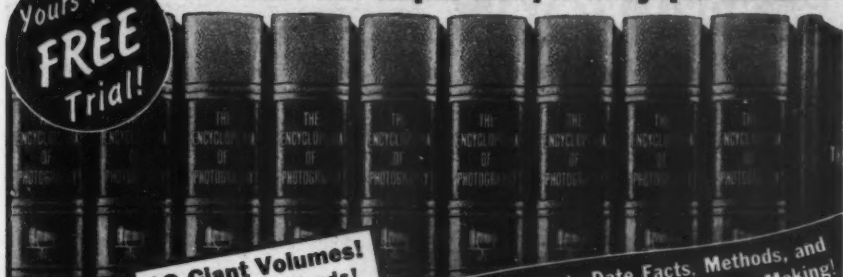
\* the **Gevaert Company of America, inc.**  
Williamstown, Mass.

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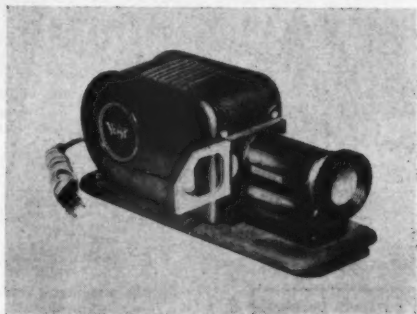
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## Exposure Meters

The improved photo-electric cell of the DeJur Model 6A Photo-electric Exposure Meter carries a lifetime guarantee. The meter



itself has an extra deep light restricting baffle which closely approximates the angle of the average camera lens. The molded two-piece bakelite case has thumb cut-outs which aid in the manipulation of the exposure calculator. The movement is pivoted on jewels and is shock-proof. A top grain cowhide case is furnished with the

meter and the complete package sells for \$16.50, Federal Excise Tax included.

DeJur is also offering a Dual Professional

Automatic Exposure Meter with a sensitivity range of from three to twenty-five times more than any other exposure meter now on the market, it is claimed. The "Luxtron" photo-electric cell is lifetime guaranteed; the case of the meter is die-cast aluminum; high scale readings of lower light levels are possible; it can be used for either reflected or incident light readings; the meter measures incident light up to 600 foot candles; and it offers one setting—one reading—one hand operation.



It can be used with either still or movie cameras, black-and-white or color film, indoors or out. The price is not available at this time but will be announced shortly. For further information write to DeJur Amsco Corp., Long Island City 1, New York.

## Mercury Pamphlet

Issue number 2 of Mercury Photography can now be had free of charge by addressing Spiratone Fine Grain Laboratories, 49 West 27th St., New York, N. Y. This issue discusses the many problems about which Univex and Mercury camera owners have written Spiratone, and gives further details about new accessories and services for users of these cameras. Write for your copy immediately.

*Wollensak means Good Lenses*



"The Salad Bowl" by David J. Stanley of Buffalo, N. Y. One of Mr. Stanley's most popular prints, this outstanding still life has been exhibited at 52 salons.

Mr. Stanley says, "Wollensak lenses embody all the high-quality characteristics I

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Zeiss Apo-Tessar 12" f:9 Compound shutter.....	375.00
Meyer Tele-Magor 10" f:5.5 for K. F. Exakta.....	135.00
103 mm. Xenar f:3.5 Compound.....	65.00
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Bausch & Lomb Protar W. A. for B&T Beltax shutter 5:15.....	45.00
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Wollensak 10x12 W. A. f:16.....	35.00
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## Adjustable Sheet Film Tank

This new tank sports a familiar red top and accepts all sheet film sizes from 2 1/4 x 3 1/4-inch to 4x5-inch, either pack or cut film. It is quite similar to conventional roll film tanks in operation, having a reel that is loaded from one end. A feeder is required to insure getting one film in each slot. The tank is compact and uses only 45 ounces of solution.



Adjustment is provided on the hub of the reel, which has indexing notches for each inch and centimeter film size. The locking is positive at each step. Agitation is by rod.

The new tank measures 5 1/4 x 6 1/2 x 5 1/2 inches, is made of acid-resistant bakelite, and sells for \$7.95, tax included. A center well is provided so that a stem-type thermometer may be inserted directly into the solution. Ask for a Fedco DeLuxe Adjustable Sheet Film Tank made by Fedco Products, 37 Murray Street, New York, N. Y.

## Emde All-Purpose Projector

Something that the transparency fan has long wanted has been a projector that would take the larger sizes of film offered, as well as the more common slide size. A projector to fill this gap is now offered by Emde Products, 210 South Western Ave., Los Angeles 4, California. It will take 35mm, 828, 2 1/4 x 2 1/4, 2 1/4 x 3 1/4, and 3 1/4 x 4-inch transparencies. Made of cast aluminum, the base and upper shell are joined with two thumbscrews. The base contains cast-in vents, condenser mounts, slide carrier





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## PHOTOGRAPHIC AND OPTICAL GOODS CATALOG

America's finest photographic equipment and optical goods are on parade in this catalog. 124 big pages (12 in full color) — to serve as your guide in selecting equipment by Eastman Kodak, Ansco, Bell and Howell, Revere, Graflex, Weston and others. Features, also, optical goods by leading makers of precision equipment — Bausch and Lomb, Wollensak, Taylor, etc.

Even more — this is a reference book that snap-shooters and amateurs, alike, will find of value. Contains 15 editorial pages covering "Facts About Coated Lenses," "How To Choose Your Camera," "Flash Synchronization," "Color Photography," "Tips On Developing and Printing," "Tricks in Enlarging" — plus dark room hints, exposure charts, film speed tables, etc.

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mounts, lamp mount, and reflector post. Originally designed as a short throw projector, it was refined until it can now be used to obtain a 70-inch square picture at 30 feet from a 35mm slide.

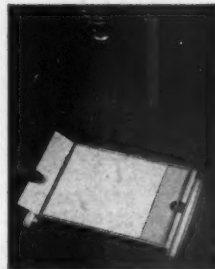
The projector comes complete with condensers, 150-watt lamp, 5-inch F:3.5 lens, connecting cord, and a 3 1/4 x 4-inch slide carrier that will handle 2 1/4 x 3 1/4, and 3 1/4 x 4-inch films. Slide adapters for use of 35mm and 828 film are available as accessories.

Special film mounts for 2 1/4-inch square film, trade-marked and patented by Emde as "Emde Protectochrome Mounts," will be available shortly to those who require this type of mount.

Besides the 5-inch triple element, anastigmat, color-corrected lens furnished with the projector, the user can obtain the same lens, coated, and a 4-inch lens as an accessory. Lamps from 100 to 300 watts can be used with cool operation assured. Overall dimensions of the projector are: 13 inches long, 6 1/2 inches high, and the weight is 8 pounds. At press time the price had not been established.

### Re-Designed Speed-Ez-EI

The Speed-Ez-EI has been re-designed so that the flanges on each end are turned outward to simplify temporary mounting to enlarger bases. With the aid of photographic, adhesive, or scotch tape, the easel can be held in the required position through the use of these flanges.



Spot-welded construction, with thumb holes for easy paper insertion and removal, the top of the easel has a matte finish that permits sharp focusing directly on the easel itself. It is available in six sizes to accommodate 8x10-inch and 5x7-inch papers and one-half

and one-quarter sizes of each. At your dealer or write to the manufacturer, A. J. Ganz Company, 112 North Hayworth Avenue, Hollywood 36, California.

### Filter Chart

The fourth revision of Tikkern's Film and Filter Reference Chart has been completed and may be obtained free of charge from Tikkern Corporation, 405-44th Street, Brooklyn 20, N. Y.

The chart lists all Ansco, Du Pont, Kodak, and Gevaert films (both color and black-and-white) with revised A.S.A. index numbers and Weston ratings for both daylight and tungsten lighting. In addition, exposure factors for most of the films listed are given when used with filters.

These charts are also packaged with all Lumenate Filters which are manufactured by Tikkern.

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Marshall colors are transparent; the highlights and shadows of the original print shine through, giving the appearance of actual shading.

Marshall colors, named for the things to which they refer (Lip, Cheek, Flesh), are applied with tufts of cotton. For small areas a bit of cotton twirled on a toothpick does the trick.

Each Marshall set contains a FREE instruction booklet giving complete information on the application of the colors and the exact colors to use for various purposes such as blonde or red hair, grass, tree trunks, brick walls, etc. . . in fact EVERYTHING to give you the "know-how" for perfect results in glorious, glowing tones.

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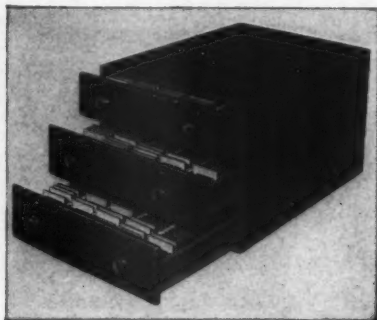
Dept. C, 167 N. Ninth St., Brooklyn 11, N. Y.

## Negative Filing

The Nega-File Company, Box 501, Easton, Pa., announce the following new additions to their line of products:

A Model No. 450 which has a capacity of 500—4x5-inch prints or negatives and is available in two types—with glassine envelopes or acetate sleeves. Prices are: w/100 envelopes, \$5.00; w/500 envelopes, \$10.00; w/100 sleeves, \$5.70; w/500 sleeves, \$13.50.

A Model No. 810 which has a capacity of 200—8x10-inch prints or negatives, with 100 envelopes \$9.00. Refills, for this model, of 100 envelopes sell for \$3.00.



Model 3500, illustrated, a sectional type, three-drawer chest with a capacity of 750 glass-mounted, or 1500 Ready-mounted 2x2 slides. Prices have not been furnished on this model. For further information write to the Nega-File Company, at the above address.

## Price Reduction

In these days of soaring prices it is always refreshing to come upon a bit of good news. Joining the ranks of the few manufacturers who have made price reductions is the J. B. Wood Corporation, who announce that due to increased production and lowered manufacturing costs the price of their batteryless synchronizer has been changed from \$59.25, including Federal Excise Tax, to \$44.00, plus Federal Excise Tax.

This flash synchronizer is known as the Flash-Tronic and is available for most cameras. The company also announces that their Flash-Tronic unit Model FP "synchs" perfectly with focal plane shutter cameras such as the Leica, Contax, and Clarus. Further information on the Flash-Tronic can be obtained from the manufacturer—J. B. Wood Corporation, Burbank, California.

## Rollei Lens Cap

A new twin-lens cap, available in three different sizes to fit all 6 x 6 cm Rollei cameras except the original 117 model, is now being offered by Burleigh Brooks, 120 West 42nd St., New York 18, N. Y. These caps are made of solid brass, finished in baked enamel and will resist bending and other deformation. They list at \$1.50 each.





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Here are *all* the chemicals you need to do your own developing. No fuss . . . no bother in preparation—instead quickly and easily prepared solutions . . . wonderful results.

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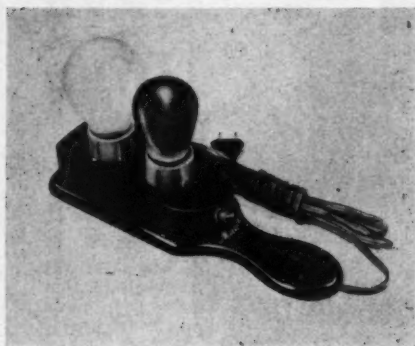


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### Marcie Util-Lite

A new darkroom aid with dozens of uses! Use the Marcie Util-Lite anywhere . . . hang it anywhere. It's portable and easy to use—for



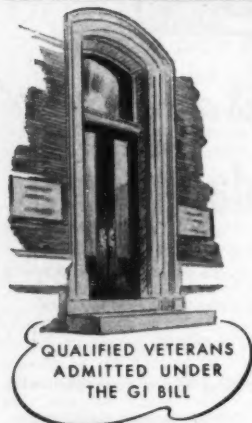
amateur printing, for a safelight, for general room work.

The red light always stays on, a flick of your finger and the white light flashes on. The all-purpose Marcie Util-Lite is another product of Marcie Enterprises, Inc., 207 Lexington Avenue, New York 16, N. Y. Patent pending. Price \$2.98 at your dealers.

### Projector Table

The "Safe-Lock" Project-O-Table, it is claimed, has absolute rigidity as its most important feature. This has been accomplished by eliminating all telescopic, hinged, screwed, or riveted parts, according to the manufacturer, the American Products Company, 2287 Hollers Avenue, New York 66, N. Y.

The three aluminum legs are inserted into an aluminum block on the under side of the table surface and, by twisting a large knurled knob, the clutch mechanism is locked against the legs. The table has no cast parts to crack or break and will support 300 pounds. It weighs 5 pounds and stands 34 inches high. The top is covered with a corrugated rubber mat and the tripod feet have rubber tips. The item lists at \$13.95. A catalog and information is available from the manufacturer.



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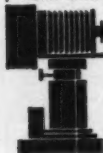
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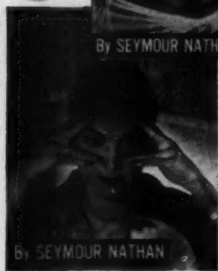
BETTER SCREENS FOR BETTER PROJECTION

# LOOKING INTO YOUR FOTO FUTURE



By SEYMOUR NATHAN

1. It doesn't take a crystal ball to view photo success! It *does* take the kind of ultra-modern instruction found at New York's SCHOOL OF MODERN PHOTOGRAPHY. SEYMOUR NATHAN, formerly with PIX came to SMP from an army photolab. Now, technique freshened, he owns a N.Y.C. fashion studio. His interesting shot (left, below) is double printed. The insert combines the crystal-gazer negative with a shot of whirling light flashes.



By SEYMOUR NATHAN



By M. A. NUNES



By JAMES LEO

2. **Study in Contrast**—SMP grad M. A. NUNES created the fashion stunner (above, left). Former SMPER JAMES LEO took the human-interest shot (above, right). Deciding they could make even sweeter photo-music together, the two have opened studios in Scranton. Talent quickly blooms at SMP. Friendship, too!

3. **Pretty as a picture**—and very difficult to take—but amateur SMPER VIRGIL CHEEK took it (see right). Now Virgil's with PAGANO, New York's fabulous commercial studio, as color-technician. That's the way it is with SMP camera-careerists!



By VIRGIL CHEEK



By MAURICE GELLER

4. **Well Shut My Mouth!** Smally like the feller to the left are second nature now to SMP grad MAURICE GELLER. A professional, seeking perfection, he quickly absorbed SMP's talented coaching. Present plans—a Newark studio.

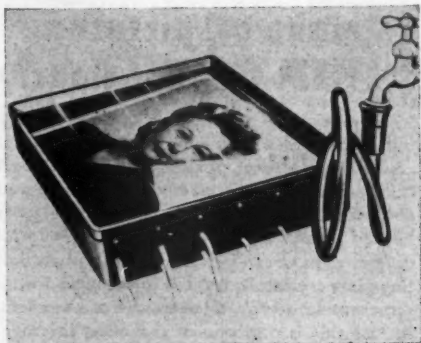


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## Print Washer

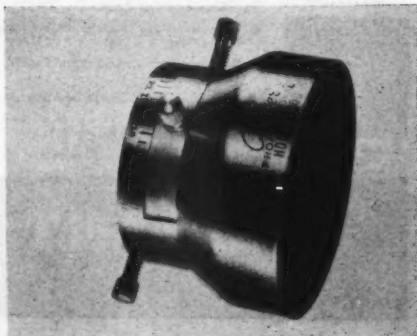
A hard rubber print washer has been developed for amateur and professional photographers, that is acid-resistant, and with reasonable care, practically indestructible. Overall size of washer for prints up to 11x14 inches is 16½ x 13 x 13 inches. As the tank is not round, the prints do not swirl around with the water, but stay comparatively stationary—



the water passing over and under them. This action assures efficient washing, and keeps the prints separated much better. Furthermore, this tank does not mar and fray the edges of the prints. Retail price is \$7.95 including tax. The tank is also made in another model (retail price \$8.55 including tax) for use wherever suitable drainage is not available. Further details may be obtained by writing to Fasfoto, Inc., 2070 Reading Road, Cincinnati 2, Ohio.

## "Round" Cooper Shade

The newest addition to the Cooper lens shade line is a special "Round" shade for use with cameras that focus by means of a revolving lens mount. The "Round" is equipped with drawer-type removable filter holders and accessory Polaroid Attachment can be adjusted to any position throughout a 90-degree arc, permitting maximum effectiveness. Both filter holders and Polaroid Attachment lock into the shade by means of a set screw, allowing quick



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**KALART**



interchange without disturbing the shade or camera. A set of adapter rings, at no extra cost, is provided with this shade to enable you to use the shade with several different cameras. The Cooper "Round" model is for use with Argoflex, Kodak Reflex, Leica and other cameras. This newest development in lens shades may be just what you need—if so, its complete title is the Cooper Hollywood Professional "Round" lens shade. It is manufactured by the E. C. Heard Company, 2544 East 52nd Street, Huntington Park, California.

#### Humidity Protection

A new chemical has been announced by the Merix Chemical Company, Wrigley Bldg., Chicago 11, Illinois which, it is claimed, will protect all types of stored photo equipment, lenses, binoculars, guns, fishing tackle, and other sport equipment against mold, rust, and corrosion by eliminating moisture condensation.

It is further claimed that this compound will protect color and black-and-white films, slides, plates, and prints against harmful effects of humidity which may cause fading and discoloration of the image.

The material is called Merix "Guard" and an ounce or two is poured into the container where the item to be protected is stored. It may be used indefinitely. "Guard" is available through leading photographic stores in the following sizes: 3 3/4 ounce bottle priced at 60¢ and a 30 ounce bottle selling for \$4.50.

#### Price Reduction

Reduction of as much as 33 1/4 percent in the cost of Ansco Color Sheet Film, which was recently announced by Ansco, is a welcome bit of information to the vacation filmer. The price change affects sizes ranging from 2 1/4 x 3 1/4 through 8x10 inch film, in both daylight and tungsten type.

Increased production of sheet color film is credited with making the general price reduction possible. This move is also in line with the company's policy of making color photography increasingly available to the public. The cost of Ansco Color in roll film sizes, including 35mm cartridges and movie film, will remain the same at present.

#### Multiple-Flash Battery

"Eveready" engineers have developed a "Mini-Max" type battery for use with portable multiple-flash tubes of the gaseous discharge type. The new dry battery weighs one pound and packs a 300-volt wallop. It measures 2 11/16 inches long, 2 11/32 inches wide, and 3 15/16 inches high, including clearance over flush-mounted pin jack terminals.

Six or seven of these high-voltage low-drain batteries may be connected in series to supply a potential source of 1800 to 2100 volts, as required. It has been computed that this will provide sufficient energy for at least 2500 flashes at the rate of 20 flashes a day uniformly spread over one two-hour daily period. The battery is known as the No. 493.

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Not only do these 4 new Federals now cover negative sizes from miniature to 4" x 5", but they embody design ideas that anticipate the latest trends in enlarging;—color photography and variable contrast paper control. Whether you are a beginner or professional you'll be completely sold on Federal when you experience the advantages of these features—

New novel self-ventilating and cooling lamp house  
New combination negative carrier-color filter and mask holder with built-in focusing target

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New concealed spring counter balance\*

New removable red filter in standard series VII ring mount

New hand size control knobs with micro-friction drive

New hand clutch for finger control positioning

All metal construction that assures perfect alignment and freedom from vibration

New non-warping, roomier, reinforced steel baseboard

\*Included on all models except No. 312

**MODEL 312** For miniature to 2 1/4" x 3 1/4" negatives. Fedar 3 1/2" F:6.3 Anastigmat with Iris Diaphragm.

COMPLETE \$53.00  
WITH LENS

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**MODEL 314** For miniature to 2 1/4" x 3 1/4" negatives. Fedar 3 1/2" F:6.3 Anastigmat with Iris Diaphragm. Double condenser lens system.

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**MODEL 315** — Same as Model 314 but with Octar F:4.5 lens.

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Makers of Photographic & Electronic Devices  
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**MODEL 450**

**FEDERAL'S New**  
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2 1/4 x 3 1/4 (unmounted) ..... 50c—10 for \$4.00  
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From 35MM, Roll or Sheet Film  
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**Ok FOR Quality**  
**25¢**

**2 1/4 x 3 1/4 COLOR PRINTS**

3x4 1/2—50c      5x7—\$1.00

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## Holson Albums

June is the month of brides, so it is only natural that we should select this month to announce the new Holson DeLuxe Wedding Album. It is bound in white washable fabricoid, has a closed rounded back, and the



softly padded covers have rounded corners. The top cover has the inscription "Our Wedding" in embossed gold leaf, but a plain cover is also available. Capacity of the album is variable from 1 to 12 double inserts held by "Multi-O" Removable Binders. The inserts are stitched along the edges and have gold plated metal corner pieces. These inserts have a plastic finish and an acetate window over the cutout. Vertical, combination vertical-horizontal, or horizontal inserts are available in 8 x 10 size; the 5 x 7 size is furnished in vertical only. Price of the DeLuxe 8 x 10 Binder is \$6.00, the 5 x 7 sells for \$4.90. Inserts for 8 x 10 cost \$1.60 each and for 5 x 7, \$1.15.

Holson also announces the availability of their new Baby Book (illustrated). These books are bound in Premoid, a washable material, and come in either Baby Pink or Baby Blue shades. The size is 5 x 7 inches, other specifications are the same as for the Wedding Album described above. Binders may be obtained for the sum of \$2.75, and inserts are available at \$.75 each. For further information you may write the manufacturer direct.

## KON-TAK PRINTER

Everything for Printing Convenience ! !

Negative clip, margin guide, airfoam platen pad, mask adjustable up to 4x5, pilot light, automatic switch, PRACTICAL DESIGN! Quickly set-up with U-ASSEMBLE KIT of all ALUMINUM PARTS, directions, uses common type sockets.

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MONEY BACK GUARANTEE

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# What's this camera got other cameras haven't got?



## *It's brand new!*

The Whittaker Micro-16 is the post-war camera you've been waiting for! It's actually smaller than a pack of cigarettes... weighs less than 9-ounces. You can carry it with you wherever you go.

## *It's easy to carry!*

Just snap the shutter... and that's all! Achromatic lens opens to f:8, f:12, f:16. Fixed focus from 3 feet to infinity. Price: \$29.50 (includes excise tax).

## *Color film available!*

You can now take sparkling color snaps with the Micro-16... \$1.00 for 10 frames, including positive transparencies returned to the customer. If your dealer doesn't have the Micro-16 in stock, he can order it from Wm. R. Whittaker Co., Ltd., 915 N. Citrus Ave., Hollywood, California.



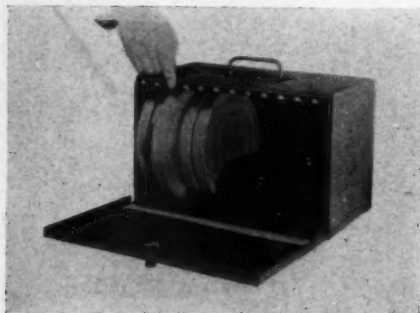
*It takes pictures like this 2½" x 3¼."*

**WHITTAKER  
MICRO 16**  
Snapshot Camera

### Film Chests

New 8mm and 16mm Ejector Film Library Chests with Push Button Control are now available for immediate delivery according to an announcement by Technical Devices Corporation, Roseland, New Jersey.

With Push Button Control you push the button and out comes the reel. Self-Aligning Stacking is the second extra feature announced. With self-aligning stacking, one unit is stored on top of the other with no fear of them jockeying out of position or falling. The feet on the bottom of a unit fit into cup-like depressions on the top of another. The door opens downward from the chest and, regardless of the number of reels, you get at any reel in any chest without disturbing any other reel.

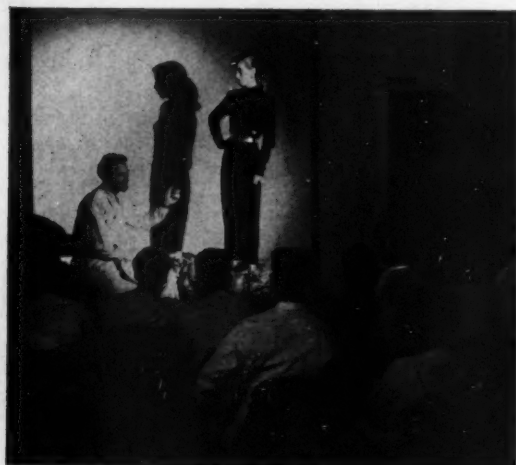


Fodeco Ejector Film Library Chests are all-metal welded construction; have outside and inside index; positive snaplatch; lock and key; foldback carrying handle, and are finished in wrinkle brown. Three models are available: Model 812 holds 12 8mm 200-foot reels, retails at \$6.95; model 1612 holds 12 16mm 400-foot reels, retails for \$8.95; model 4812 holds 12 8mm 400-foot reels or 12 of any combination of 200, 300 and 400-foot 8mm reels, retails for \$7.95. Complete descriptive literature will be sent by manufacturer in response to postal card. Write to Technical Devices Corporation, Roseland, New Jersey.

### New Rolleis Available

Burleigh Brooks, 120 West 42nd St., New York 18, N. Y., has announced the arrival in this country, by air express, of the first small shipment of Rollei cameras. This shipment will be allocated to dealers immediately, but because of the limited quantity involved, shortages will be present until further shipments, which are expected shortly, arrive in this country.

The retail price of the Automatic Rolleiflex, equipped with Schneider Xenar F:3.5 lenses and Rapid Compur shutter, has been set at \$245.00, plus Federal Excise Tax and carrying case. Including these two items brings the total cost to \$300.00. The Rolleicord II, equipped with Zeiss Triotar F:3.5 lenses and Rapid Compur shutter will retail at \$132.75, plus Federal Excise Tax and case, making the total cost \$165.00.



### Model Direction that

achieves natural action and good posture, is taught by professional artists at the Fred Archer School. Ability to direct is essential to success in fashion photography.

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**Display and Demonstration Models**

List Price	
\$15.85	Vokar All Metals 100 Watts.....\$ 11.50
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62.90	S.V.E. AK 300 Watt With Case..... 43.90
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**NEW CAMERAS**

Kodak Baby Brownie Special.....\$ 2.30	
Kodak 620 Target Brownie..... 4.43	
Kodak 616 Target Brownie..... 5.00	
Kodak 620 Flash Brownie, Flash Holder..... 9.81	
Synchro Brownie Reflex, Flash Holder..... 12.66	
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Univex Flash Camera, Flash Gun..... 8.75	
Anasco 620 Pioneer With Flash Holder..... 8.90	
Anasco 616 Pioneer With Flash Holder..... 9.45	
Jiffy Kodak 620 Folding Camera..... 12.12	
Anasco Clipper 616 Camera..... 8.95	
Kodak Vigilant 620 Jr. Kodet Lens..... 15.01	
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Kodak Vigilant 620 16.3 Lens..... 28.28	
Universal Meteor 2 1/4x2 1/4 Folding..... 15.00	
Anasco Speedex Jr. 2 1/4x2 1/4 Folding..... 19.95	
Anasco Speedex 1 1/2 2 1/4x2 1/4 Folding..... 45.00	
Kodak Bantam 1 1/2 Special Lens..... 40.40	
Kodak 35 1 1/2 Flash Diomatic Shutter..... 43.57	
Kodak 35 1 1/2 Flash Kodamatic Shutter..... 60.02	
Kodak 35 1 1/2 Coupled Rangefinder..... 80.03	
Argus C3 1 1/2 Coupled Rang. Flash Gun..... 61.33	
Argoflex Reflex 1 1/2, Field Case..... 69.63	
Kodak Reflex 1 1/2, Field Case..... 120.42	
Kodak Medalist II Ektar 1 1/2..... 262.50	
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Kalart Compac Flash Gun..... 8.95	
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**HOW TO ORDER:** Just check your needs in the listing above and mail entire ad with your name and address TODAY! Send check with order and save C.O.D. charges. Prices quoted include Fed. Excise Tax. All prices subject to mfgs. revisions.

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**CAMERA CLUB**

NEWS AND IDEAS

**"THE FAMILY ALBUM"**

Every once in a while, some bright genius goes into a huddle with his fellow-geniuses on ways and means to assist the struggling beginner in his early photographic problems. This is no easy task, especially when teacher and student are often unable to meet on a face-to-face basis.

In this respect, I would like to award a special **TEACHER OF THE YEAR "oscar"** to the General Electric Corporation for their newest motion-picture, "The Family Album." Here is solid, down-to-earth stuff, that teaches more about *basic lighting problems* in thirty minutes, than the average amateur could pick up in a month of Sundays doing it the hard way. Their method is simple and straightforward; it works with flash, floodlights, or spotlights; can be used with either movies or still pictures, and is probably the greatest boon to amateurs since the day they bought their light meters. (Professionals might also please copy!)

If you are experiencing the usual difficulties getting the right light in the right place, this new movie will teach you how in simple, non-technical language. Real actors are put through their paces by a professional director; and in order to enliven the interest, an easy-to-follow story takes the place of the usual academic rules of procedure. There are also transitions from live action to moving diagrams to double-printing, in order to drive home certain points with emphatic finality.

The movie was shot throughout with 16mm Kodachrome, is well synchronized with sound and music, takes about thirty minutes to show. It received the unanimous approval of editors and equipment manufacturers who were present at its premier showing in New York City last March.

Prints will be made available on a **FREE** rental basis to camera clubs, small and large groups of amateurs, schools, PTA organizations, Boy Scouts, etc., and it is expected that a half million people a year will be given the opportunity of "brushing up" their technique through the simplest of languages. So if you're one of society's outcasts who has never dared play with artificial light; or if you *have* played with it but feel you could do a better job with a minimum of instruction, get your group together . . . not less than ten . . . and write your nearest sales district office of General Electric, Lamp Dept. Ask for "The Family Album," the one you saw mentioned in MINICAM. Good shooting to you . . . and lighting!—*Ralph Samuels.*

## REMEMBER THIS GUNTHER COVER? ➡

Curt Gunther's photo of Hollywood star, Rhonda Fleming



*Glamorous Laura Gunall poses for Gunther*

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**CURT GUNTHER SAYS:** you don't have to struggle and sweat or sink hundreds of dollars in fancy equipment to put professional quality in your photographs. Gunther will show you the short and easy way to equal his famous shots of such stars as Rita Hayworth, Humphrey Bogart, Lana Turner, Orson Welles and hundreds of others made on his New York and Hollywood assignments. You've seen his work in Life, Coronet, Screen Guide, Cosmopolitan, Collier's, etc. His commercial clients include Kaiser-Frazier Corp., Heinz 57 Varieties, Wm. Penn Distillers, etc.

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**IMPORTANT:** All 20 courses compiled and edited by Mr. John Nebel — Author, Lecturer and former Instructor at The Modern School of Photography, New York City.

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A complete, illustrated course on GLAMOUR photography — inside tricks on Make-up, Backgrounds, Glamour lighting, alluring pin-up technique, etc. Worth \$5 if sold separately. **GET YOURS!**

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MINIFILM 35MM DAYLIGHT LOADING CARTRIDGE (36 EXP.)  
YOUR CHOICE

- SUPER XX • SUPREME
- PLUS X • ULTRA SPEED
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**65¢**  
Each

Ask your dealer or order direct.

25 ft. **\$1.00** 100 ft. **\$3.50**  
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DeLuxe Film Loader loads 35mm Cartridges—100 ft. capacity ..... \$5.95

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Any 36 Exp. roll of film fine grain processed and each negative enlarged to 3¼x4½ S.W. glossy; also Memo..... **\$1.50**  
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35mm Spartus Candid Camera DeLuxe Film loader, 100 ft. bulk 35mm Reg. Price... \$22.50 } Comb. Price **\$18.00**

**Miniature  
FILM SUPPLY CO.**

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NEW YORK CITY

Field trips—models—wide open spaces—fresh air and sunshine. This month's Club bulletins seem full of plans for outings. In Hawaii, Urban M. Allen reports in the *Honolulu Star-Bulletin* that a train excursion helped 230 amateur photographers to get better acquainted with each other. The train stopped many times on the trip to disgorge its camera-laden passengers, all of which provided an unusual opportunity for new subject material. In England, club members find a bicycle and a camera companionable; two to sixteen members are liable to shove off for the countryside at the drop of a suggestion.

MISSION CAMERA CLUB of San Francisco had an outing in the High Sierras. Bags were packed with woolen unmentionables, well-greased shoes, fur clad jackets, skid chains and . . . cameras and lots of film. But up in the mountains there was barely enough snow to make a snowman (the girls did build one small one JG). The snowless snow trip did provide pictures at Lake Tahoe, Placerville, and parts of Nevada, and everyone had a bang-up time. The globe-trotting EVERGREEN CC of Seattle motored up to Snoqualmie Pass in search of pictures on their last quarterly excursion.

Forty members of THE MINICAM CAMERA CLUB of Havana chartered busses to explore the beauty spots around Cienfuegos, including a ten mile sail on the bay. This is the same live-wire group which made a trip to the United States and Canada last September. Members visited Miami, New York, Montreal and Niagara Falls. Advanced amateurs vacationing in Cuba will find a most cordial welcome from members of the club which can be reached through the Cuban Tourist Commission in Havana.

## PRINCIPLES FOR JUDGING COLOR PHOTOGRAPHS

By Harold Ward

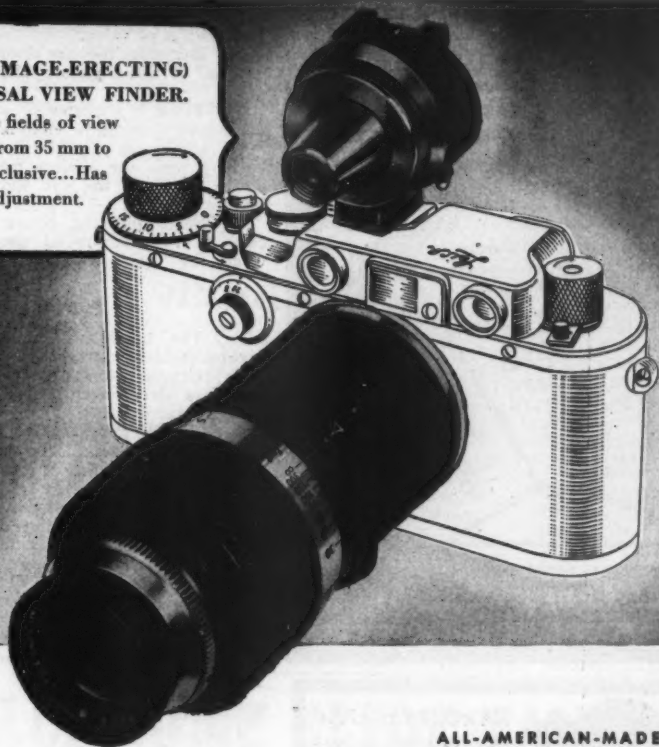
These criteria are briefed from lectures given before five SIERRA CAMERA CLUB color meetings in 1946-1947; they may be considered as suggestions to refresh one's memory leading to better work in color photography.

## DESIGN

- (a) A good design is made up of different sizes and shapes.
- (b) Simple arrangements are best as complex compositions confuse the spectator.
- (c) The lines should not lead out of the picture but should point out the center of interest.
- (d) Unless the black-and-white values are good there can be no excellence in your composition. Color without tonal contrast is of no value.
- (e) Spaces should be balanced. (So should color.)

**LEICA (IMAGE-ERECTING)  
UNIVERSAL VIEW FINDER.**

Shows the fields of view  
of lenses from 35 mm to  
135 mm inclusive...Has  
parallax adjustment.



American-precision-made optics . . . helical focusing mounts designed to couple directly with the built in range finder of the \*Leica Camera. The 127 mm long focal length lens produces images more than twice the size made by the standard Leica 50 mm lens. The 90 mm almost twice the size of the Leica 50 mm lens. Close ups can be made of distant objects; portraits will have better perspective. The Leica 127 mm and 90 mm lenses can be used with any model Leica having an interchangeable lens mount.

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**127 MM • f/4.5**

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**90 MM • f/4.5**

***Leica*<sup>\*</sup>  
LENSES**

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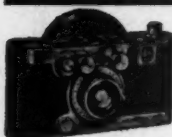
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FLASH: Second issue of MERCURY PHOTOGRAPHY, featuring the latest news on accessories, services (color!) and valuable hints on taking better Mercury pictures. It's free! If you have not received Number 1, ask for it, too. Dept. M2.

**Spiratone** 49 W 27 St  
FINE GRAIN New York 1  
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(f) The relationship of 2 to 3 or 5 to 8 (2-3-5-8) is of value.

(g) Dynamic lines are dramatic and suggest motion. A static picture attracts little attention.

(h) Mood is a matter of unity. All disturbing elements should be eliminated.

(i) Movement should be rhythmic and in keeping with the subject matter. Movement means the way the eye moves through the picture.

(j) Never put the center of interest too close to the margins of the picture. Learn where the "eyes" of the rectangle are located.

## COLOR

(a) The brightest color should generally occupy the smallest spaces.

(b) Grayed colors are generally more subtle and thus give longer lasting picture pleasure than saturated colors.

(c) Neutral tones and colors bring out the beauty of adjacent colors.

(d) Do not confuse a picture by spreading brilliant colors all over it. Make the color direct the eye to some important point in the picture—usually the center of interest.

(e) When colors are in juxtaposition there should be a change in value. (Value is the measure of the amount of light a color reflects or absorbs—its measurement in terms of grey.)

(f) Try to have a color harmony if possible.

(g) A color effect will please a large number of people but it will not necessarily win prizes.

(h) Have a color plan; do not leave color in pictures to chance.

Use:

1. A warm color surrounded by cold colors.
2. A cold color surrounded by warm colors.
3. A clear color surrounded by neutrals.
4. Any color harmony.
5. A definite center of interest.
6. Use colors of which people are fond.

The above principles will be of aid in composing a good balanced picture. All fine compositions have some or all of the qualities listed, and the best have something more—you must put something of yourself, your way of seeing, your originality into a picture in order to rise above the commonplace. A simple composition well done will appeal to the judges more than complex and tricky ones.—from "The Gammagram"—Sierra Camera Club.

The PHOTOGRAPHIC PRINT SOCIETY is producing an Invitational Salon under the sponsorship of the Utah Centennial Commission. The Salon will be held in the main galleries of the Art Barn during the month of June. Fifty of the leading photographers in America will exhibit four prints each.

This salon is unique in that every print received will be hung. By eliminating the usual competitive requirement, the prints exhibited will not be the "verdict" or taste of a jury, but rather what the photographers themselves feel are their best prints.



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Subject composed and cropped

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Ruth Canady, President of the reactivated and reconditioned **TULSA CAMERA CLUB** wants it known that a cordial invitation stands for all camera fans who find themselves near Tulsa to visit the club on the first or third Wednesday of the month. Information may be obtained up to 8 p. m. any week-day evening from Engler's Photo Supply, phone 3-4567.

THE **MINIATURE CAMERA CLUB** of New York now has within itself a new group to be known as The Larger Camera Group. The purpose is not only to increase and further the knowledge of photography but also to compare types of cameras larger than the miniature. Prints submitted for competitions within the group may be made from negatives larger than miniature size.

THE **BRIDGEPORT CAMERA CLUB**, which was more or less inactive during the war years, is now getting back into its stride with new members joining monthly. The big event of the year was the judging of the Annual Traveling Show, which will be routed by the Photographic Society of America. The judges were Arthur S. Mawhinney APSA, Daniel Kelly Borden and Harvey A. Falk APSA.

The club holds its meetings at the Bridgeport Art League on the first and third Thursdays of each month at 8 p. m. and any members of other clubs who may be visiting in Bridgeport are cordially invited to attend. The first meeting usually includes a well-known speaker and the last is given over to the judging of the monthly print competition.

**FINE ARTS CAMERA CLUB**, Evansville, Indiana, has an exhibit of thirty salon prints available for camera clubs or other organizations interested in photography. There is no charge for the use of this exhibit except transportation charges one way. To make reservations please write to Mr. W. W. Williams, 1011 Hulman Building, Evansville 18, Indiana.

Getting out this club column is no picnic.

If we print jokes, people say we are silly;

If we don't they say we are too serious;

If we clip things from other papers

We are too lazy to write them ourselves!

If we don't print contributions

We don't appreciate genius;

If we do print them the column is filled with junk.

If we make a change in the other person's write up

We are too critical,

If we don't we are asleep.

Now, like as not, some one will say we swiped this from some other paper—**WE DID!**

(by way of the Camera Guild of Cleveland.)



## *It's high-fidelity color—it's Ansco!*

**Y**OU'VE probably used Ansco Color Film in your own camera.

If not, you've almost certainly *seen* Ansco transparencies and been impressed by their startling *high-fidelity*. The colors of the original subject seem captured, rather than reproduced. Harshness and chromatic exaggeration are absent, whether the transparency is viewed in the hand or projected on a screen.

Best of all, you can process Ansco Color Film in your own darkroom in only 90 minutes! For additional satisfaction, you can make your own true-color *prints* on Ansco Color Printon.

Ansco Color Film is made in 35mm, 120, 620

and sheet sizes, as well as in rolls for 16mm movie cameras. Ansco Color Printon comes in the most popular standard sizes. **Ansco, Binghamton, New York.**

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**"ATOMITOLS" RESOLVING POWER**

The test chart below was shot and enlarged from two miniature films — at the same time and under the same lighting conditions. They were developed in . . .

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(2) CONVENTIONAL  
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Atomitol's high Resolving Power gives critical definition and clarity — resulting in richer, warmer tones.



Note blurring. Lack of proper separation of blacks and whites results in only fair reproduction.

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Eddie Albert, chairman, and Remy L. Hudson, president of the company, confer with Jack Newman-Clark, technical advisor for United Airlines.

Scene on the set during the filming of "Reservations, Please", a United Airlines training film produced by Eddie Albert Productions.

## YOU SEE THEM ON EVERY HOLLYWOOD SET

In the Hollywood studios, wherever there is a picture in production, you will see numbers of Bardwell & McAlister Spotlights and their accessories for light control.

Study the above still, which was taken during the filming of "Reservations, Please", a United Airlines training film produced by Eddie Albert Productions. You will see eleven Junior Spots, and four Senior Spots, on this one set. In addition, these lights are controlled by Bardwell & McAlister "barndoors", diffusers, and other accessories.

There is a definite reason for so much Bardwell & McAlister equipment on any set. The

At left is shown the Bardwell & McAlister Baby Keg-Lite, a light weight 500 or 750 watt spot which is used as a key light and for special lighting jobs. The Face Spot shown below is for use with this light.

ace-cameramen of Hollywood want it that way.

This equipment has been designed and developed in response to their needs and suggestions. They know that they can get results with it.

For sixteen years, this pioneer Hollywood firm has been in constant direct contact with the men of Hollywood who actually do the shooting; meeting the demands for cool, efficient, noiseless and optically correct lights, and improving these products to keep pace with the changes brought about by faster emulsions and color film technique.

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## MOVIE RELEASES

A WESTERN is offered by United World Films, Inc., as their release for this month. **THE DALTONS RIDE AGAIN** is its title, 2697 is the catalog number, and it contains 7 reels of 16mm sound-on-film entertainment. Home, Young People, and General audiences are recommended for its viewing.



The story unfolds the evil and strife that led to the Daltons revolt and feud against society and its rough-and-tumble frontier counterpart. A lot of action and drama is packed into each reel for the delight of the Western

fan. Alan Curtis, Lon Chaney, Noah Beery, Jr., Kent Taylor, and Martha O'Driscoll have the leads. The film will be available from all United World Films libraries after May 23, 1947.

**THE AIR** is filled with the dust from the Western range this month. Here we come upon Johnny Mack Brown who is riding hard with his crooning side kick, Fuzzy Knight. They're might hard put, pardner, as they have 7 thrill-packed Epic pictures to wrangle your way. The



first is **RAWHIDE RANGERS** which is a 6-reel musical western which Commonwealth Pictures Corporation have just acquired exclusive 16mm distribution on. For further information write Commonwealth at 729 7th Ave., New York 19.

# LOOK!

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FOR NEGATIVES UP TO  $2\frac{1}{4} \times 3\frac{1}{4}$  INCHES

IN this great new Solar the focus is automatic - EVERSHARP. Just swing the lamp house up or down and watch the image on the baseboard - the picture changes in size but the focus remains sharp. Automatic focus added to Solar's many other exclusive features makes this great enlarger outstanding in QUALITY, PERFORMANCE and VALUE.

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**LATEST** film of interest to schools, churches, clubs, and welfare organizations is the current **CHILDREN ON TRIAL**. This film is the product of the Crown Film Unit who made it for the Central Office of Information. It may be obtained in the United States from any of the British Information Services offices or by writing to The Film Officer, British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

**CHILDREN ON TRIAL** is an effective presentation of the problem and treatment of juvenile delinquency. It holds an appeal for all and not just the few who are professionally concerned with this mounting problem. Mr. James V. Bennett, Director, Bureau of Prisons, U. S. Department of Justice says, "CHILDREN ON TRIAL is a documentary film of extreme timeliness. While it portrays the program in the "Approved Schools" in Britain, it also dramatically presents the sources of infection which are present in modern society. But more than that, it emphasizes the importance of sympathetic and human understanding in helping youth meet its prob-

lems. I know that lay and professional groups who have the opportunity of seeing this film will be moved by its human appeal and will find it a genuine source of encouragement in building youth programs and providing oppor-



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8 1/4" F6.3 B. & L. Tes- sar Barrel.....	40.00

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Keyser 4x5 Enlarger, no lens.....	110.00

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tunities to which children of a democracy are entitled."

The story of the film begins on a certain morning in a courtroom. That morning there were three of them and they had all been there before—two boys and a girl, unknown to each other but very well known to the court. The offenses were almost identical and the attitudes of the offenders had not changed. Shirley Reynolds—Aged 15—had run away again, this time for three weeks, and she was just as contrite as before. Walter Wilkins—Aged 14—was once again involved in an obscure accusation of theft and was just as distressed and frightened as the last time. Fred Watson—Aged 14—had been caught breaking in and stealing again and was just as sullen and unresponsive as he had been on other occasions.

The three were committed to "Approved Schools" and their reaction to this treatment is depicted in this film. How each was assisted in solving their own problems and what the result of the training that they received in these schools was, will prove interesting to any who observe this picture. It runs for 62 minutes, contains 7 reels, and is 16mm S-O-F.

B.I.S. films are offered through organizations which charge a fee of \$1.00 per reel, the maximum charge for any film being \$5.00. Loans for periods longer than one day can be specially arranged for. The service charge is payable C.O.D. Films will be sent Railway Express Collect and must be returned Express Prepaid the day after showing. All films can be purchased. Sales prices on application. A catalog, "Films from Britain," is available free of charge by addressing any B.I.S. office or the officer above.

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Inclosed find one dollar. Rush me the film "Glamorous Exciting Stars." Also special folders listing all EXCITING FILMS.

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CHECK HERE — ☐ 8mm. ☐ 16mm. ☐ SOUND



## GADGETS, KINKS AND SHORT CUTS

### Vacation Film Containers

The metal cans supplied with roll color film, especially in the 120 and 620 size, are ideal for storing and transporting film for vacations, or for local field trips. I secured a large number of them from a local firm which processes Ansco Color film and found them to be lighter, more compact, safer, and much better protection for the film.

To identify films that are re-packed in these cans I use the following code: Fast Pan—Red tops or ends; Medium Pan—Yellow tops; Outdoor Color—Blue tops; and Indoor Color—Blue tops or ends, with a Yellow spot on each. The paint is "touch-up" enamel which can be obtained in any auto supply store in enough colors to make up any possible code for your own use.

When re-packing the film into these containers I also include a sheet of lens tissue with each roll and fasten a small square of white adhesive tape to the outside of the can. After the roll is exposed and replaced in the can, the tape is pulled off and attached to the end of the can. This acts as an indicator to show that the film is exposed and also provides a surface to write the roll number on.—*Ross Madden.*

### Cable Release for Graflex

It is often desirable to have a cable release on the Graflex, particularly when making portraits, as then one can stand away from the camera and be better prepared to catch the expressions that are desired. The accompanying illustrations show how one can be constructed without too much difficulty.



A small disc, that has been drilled and tapped to accept the thread of a cable release, is soldered onto one end of the metal tube. This tube should be long enough to go through a clamp that fastens it to the camera body, as shown, and to provide sufficient support to the release. A cable release is then screwed into the



disc and the whole assembly held onto the camera. With the cable release tip touching the release lever, mark the position of the clamp on the camera body and then screw the clamp into place. Now you can operate the camera from any position within reach of the release cable.—*William Zerban.*

### Projector Kink

Slide, filmstrip, opaque, and moving picture projectors of the "out-of-the-case" type may be more easily re-packed after use if you indicate the front end of the case by means of a bright streak of finger nail polish. This eliminates the trial and error method of attempting to fit a heavy projector into a tight fitting fixture in the case. It also aids in the prevention of wedged equipment and bruised fingers—*Roger M. Woodbury.*

### Cutting Film to Size

Large sizes of film can be reduced to any size that is wanted by the use of a film sheath and a razor blade, or sharp knife.

Turn the sheath upside down and insert the film into one side of the sheath, emulsion side up to prevent any damage to the film. Hold the assembly down firmly on a piece of cardboard or clean wood and cut the film to the size of the sheath. The blade of the cutter is held at an angle so that the film will be slightly smaller than the outside edge of the sheath, this allows easy insertion of the film into the channel when the cut is completed.

Practice on some old film with your eyes closed to get the feel of the operation before attempting it on good film in the darkroom.—*Herman Klein.*

# Willoughbys

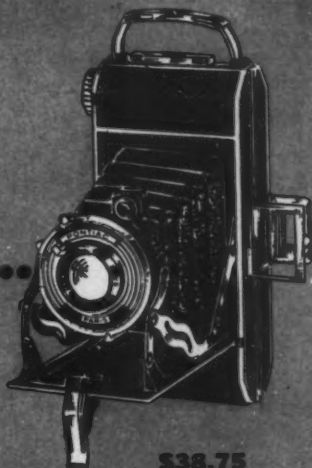
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Eye Level Finder



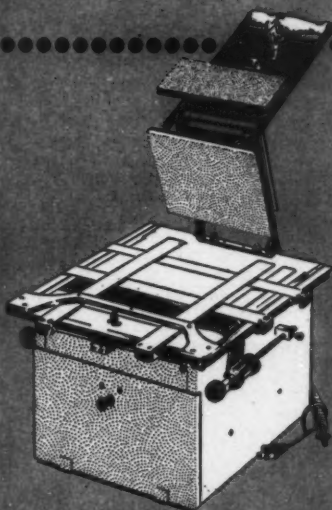
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Easy to Apply — Kit contains:

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- Special Oil
- Eye Shadow
- Mascara
- Eyebrow Pencil
- Lipstick Brush
- Special Cotton
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Available in two shades — one for  
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Any size up to 8 x 10 **\$12.00**

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**IF YOU WANT THE BEST  
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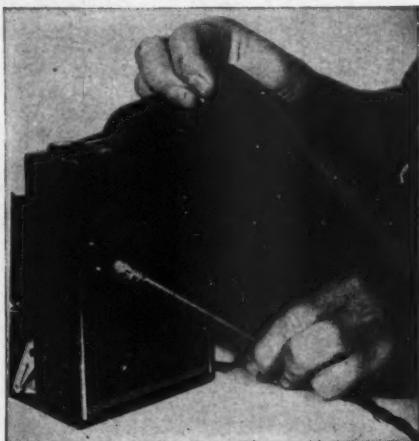
Artistic Contact Finishing, 8 exp. rolls complete set of deckled-edged embossed, wide-margin prints. Credit for failures. **FREE** enlargement coupon with each roll.

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**25c**

### Radio Probe Lamp

A miniature lamp on a probe is obtainable from most radio stores and serves as a useful tool for the photographer. The lamp is plugged into the regular wall outlet and comes equipped with a three-foot cord.

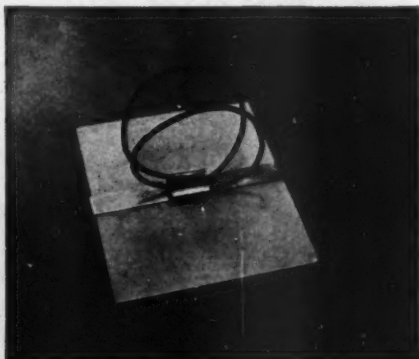


Some of the many uses for this gadget include: Checking camera and enlarger bellows for light leaks and pinholes; flashing prints; as a camera focusing aid in dark locations, etc.

The light is always ready for duty as there are no batteries to run down.—H. Leeper.

### Photohood Diffuser

Indirect or diffused lighting is often required for certain types of filming and the device shown has proven very practical. A piece of opal glass, a strip of tin can metal, and a length of dress hanger wire are all the materials that are required.



The opal glass measures 4x5 inches and it is connected to the dress hanger wire loops, that have been formed to clip over the lamp bulb, by the strip of tin metal. The metal is made about 1/2-inch wide and a little over 4 inches

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Holds 240 negatives and  
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**SLIDE FILE VIEWER NO. 100**  
Holds 240 slides in 35 mm.  
35 mm. 35 mm. 35 mm.  
ing water, moisture, con-  
taminants, odors, dust,  
fire, floods, fire, floods,  
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**VIEWER SLIDE FILE NO. 150**  
Built in electric viewing  
light illuminates full  
width compartments  
with one setting  
lighting 210 2x2 slides

**VIEWER FILM FILE NO. 125**  
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**VIEWER FILM STRIP CASE**  
Featuring push button reel  
viewer and cabinet  
locking. No. 812 holds  
12 B&W 200 ft. reels. No.  
4812 holds 12 of any size  
length of B&W 200 ft.  
300 ft. 400 ft. reels. No.  
1512 holds 12 B&W 400  
ft. reels.

**VIEWER RELOADER DISK NO. 175**  
For viewing, reloading  
discs. No. 812 holds  
12 B&W 200 ft. reels. No.  
4812 holds 12 of any size  
length of B&W 200 ft.  
300 ft. 400 ft. reels. No.  
1512 holds 12 B&W 400  
ft. reels.

**SLIDE FILE NO. 745**  
Built-in electric viewing  
light illuminates full  
width compartments  
with one setting  
lighting 210 2x2 slides

**SLIDE FILE NO. 145**  
Built-in electric viewing  
light illuminates full  
width compartments  
with one setting  
lighting 210 2x2 slides

**VIEWER SLIDE FILE NO. 255**  
Built in electric viewing  
light illuminates full  
width compartments  
with one setting  
lighting 210 2x2 slides

Remember!

You've bought a camera to record  
scenes and events — that you want to  
treasure forever. Even your camera, if  
lost, can be replaced. But a lost negative  
is gone forever. Protect it — with  
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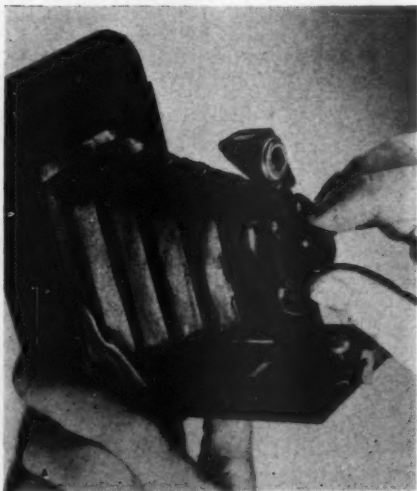
long so that the ends can be fitted around the edges of the glass.



At the center of the strip there are two tabs which extend outward. These tabs are ½-inch square. Sharp edges should be removed from the metal by rounding with a file or sanding.—Robert Scott.

### Taking Closeups

If you own an ordinary 120 folding camera you don't need an auxiliary lens to take close-ups. Just by changing the lens from the rear to the front of the shutter, shots can be taken as close as one foot.



This type of camera has a thread in front of the shutter of exactly the same size as that in the rear, making it easy to switch the lens. Proper distances are, of course, determined through the use of ground glass inserted in the plane of the film with the back removed from the camera. Use care in engaging the lens thread and do not force at any time.—William Swallow.



# 5000 FLASH PICTURES WITHOUT A MISS

Emmett Schoenbaum  
20th Century-Fox  
Stillcameramen  
using his new  
Flash-tronic

with the New



Dr. Viola C. Starr  
P. O. Box Corporation  
1361 Normandie Drive  
Burbank 26, California

Dear Mr. Starr:

I am sure that you would like to know that I take your Flash-tronic  
Flash-tronic is one of the best contributions to the photographic field  
in many years.

In my work as publicity stillsman for Twentieth Century-Fox Film  
Corporation, I have used your 5000 stills in the past five months.  
I have found your Flash-tronic to be very reliable and easy to use. I have  
used your Flash-tronic on my special order. I have found it to be very  
reliable and easy to use. I have found it to be very reliable and easy to use.  
I have found it to be very reliable and easy to use. I have found it to be very  
reliable and easy to use. I have found it to be very reliable and easy to use.

I am so pleased with the results of all the tests I have put your  
Flash-tronic through that I am recommending it to my associates that use Flash-  
tronic. I have found it to be very reliable and easy to use. I have found it to be very  
reliable and easy to use. I have found it to be very reliable and easy to use.

Sincerely,  
Emmett Schoenbaum  
Still Cameraman  
Twentieth Century-Fox

## A SYNCHRONIZATION STATEMENT

Without reservation Flash-tronic provides positive  
synchronization on all cameras having  
pre-set, between the lens shutters. For 35mm  
cameras having focal plane shutters, a special  
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shutter a Synchro-Shutter with remote control.  
For taking pictures in daylight the Flash-tronic  
is used with great convenience to trip shutter.

JUNE HAVER, starring in THREE  
LITTLE GIRLS IN BLUE, a 20th  
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## FLASH-TRONIC FEATURES

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- USES NO BATTERIES

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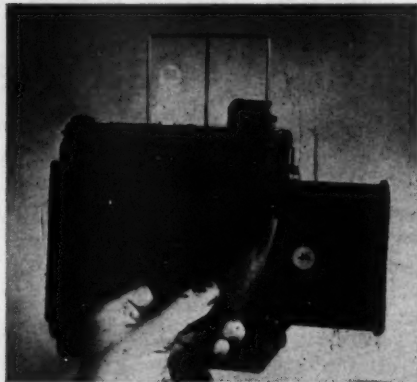
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Burbank, California



## Two for One

By following a simple dodge, film pack users can get two exposures on each film, instead of one, and without the use of reducing masks.

For the first exposure the adapter slide is pulled out all the way and the safety tab of the film pack is only pulled out halfway. For each additional picture the slide is pulled out half-



way and the film tab is first pulled out halfway for the first exposure and then all the way for the second exposure. A rubber band snapped around the wire viewfinder will aid in composing the picture on the half of the film that is

being used. If the tabs are removed from the right side of the pack then only that portion of the scene that appears in the left half of the viewfinder will appear on the film after the first exposure is made.—*Frank Zervoulis.*

## Filter Kink

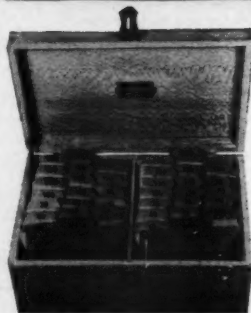
Have you ever reached for a filter and gotten the wrong one when you were in a hurry? To prevent this from happening why not label them?



First, roughen the spot on the box, that has been selected for marking, with fine sandpaper. Then with India ink print the filter designations on the box.—*Mak Clements.*

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**NEGA-FILE NO. 20**

For 2½x3½ Negatives

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The Nega-File® provides a new and inexpensive method for filing negatives, for both the amateur and professional. Each File is equipped with approximately 100 glassine envelopes or 100 transparent and clear open-end sleeves, an Index and Visible Numerical Guides from 10-100 (capacity of File is 200 with exception of No. 20 which is 400 and No. 24 which is 600). Glassine envelopes are printed for data record of exposure, etc., excepting envelopes for strip negatives. De Luxe Models of well-seasoned stock and varnished in natural wood finish available at prices listed below. Available at better stores everywhere.

Film Numbers	File No.	"DeLuxe" (Glassine)	Refills (Glassine)	Glassine Envelopes Per C (Printed)	Price of Nega-File with Sleeve	Refills (Sleeves)	Sleeves Per C
35mm. 828 and 127.....	"35"	\$2.70	\$1.05	\$0.95	\$3.25	\$1.65	\$1.50
120, 620-2½x3½ negatives..	"20"	2.70	.95	.85	3.20	1.45	1.35
120, 620-2½x2½ negatives..	"24"	2.75	.95	.85	3.25	1.35	1.25
620-strips of 3-2½ sqs. or 4-2½x1½.....	"22"	3.00	1.30	1.05	3.70	2.00	1.75
116, 616, 130, 116, 124, 841, 816, 122.....	"16"	2.85	1.05	.90	3.65	1.65	1.70
823 and 423 cut film.....	"45"	3.00	1.35	1.05	3.70	2.05	1.75
3x7 cut film.....	"37"	3.35	1.65	1.35	7.50	5.80	5.50
8x10 cut film.....	"810"	9.00	3.00	3.00			

(Refills contain approximately 100 additional printed envelopes or Sleeves, another Index and Visible Numerical Guides from 110 up. Refills for No. 20 Nega-File are now printed to 400 and for Nega-File No. 24 to 600. Nega-Files are also available for Slides (2x2, 2½x2½, and 3½x4) and movie films.)

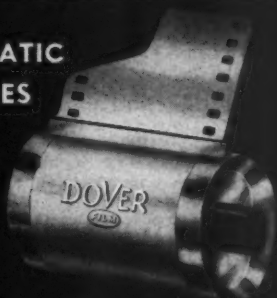
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# 35 MM DOVER FILM

## REDUCED PRICE

35MM  
PANCHROMATIC  
36 EXPOSURES



REDUCED from 87¢  
New Retail Price per Cartridge

# 50¢

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Each Exposure  
Prenumbered from 1 to 36  
For ARGUS • CONTAX  
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35MM CAMERAS

DAYLIGHT  
WESTON 80  
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TUNGSTEN  
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DAYLIGHT LOADING  
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SAMPLE  
MAILED TO YOU  
SEND 50c in Stamps

OR SEND SMALL TRIAL ORDER  
Young People and Others  
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### DOVER ROLL FILM PANCHROMATIC HIGH SPEED

#### PRICES

Size	—	127	Retail Price	27c
"	—	828	"	30
"	—	620	"	33
"	—	120	"	33
"	—	616	"	38
"	—	116	"	38

These Panchromatic Films regularly sell for 5c a Roll more than the above listed prices.  
Speed Daylight Weston 80

Dover Roll Film is wrapped in tin foil and packed with a direction sheet for developing and exposure directions in a colorful box. Dover Film is guaranteed against defects of manufacture. Films may be returned for credit within 2 weeks of receipt.

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## GENUINE LEATHER CAMERA CASES

**Now Available**

Sturdy construction of finest leather. These are the cases you've waited for since before the "duration." Well made to give years of protection to your camera. Available now at Burleigh Brooks.

### EVER-READY CASES:

Automatic and New Standard Rolleiflex	\$10.00
Old Model Standard Rolleiflex	10.00
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### SLIP-IN TYPE CASES:

Super Sport Dolly and similar cameras	\$ 5.00
3x4cm. Roll Film Cameras	2.20
6 1/2 x 9cm. Film Pack and Plate Cameras	7.00
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**Rollei Bantam Adapter** for any 6x6 Rollei—permits you to use inexpensive Bantam film—black and white or color. Adapter consisting of two spindles and a mask can be removed or replaced in seconds. Complete installation, including marking ground glass for Bantam framing, only \$7.50.

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**PLUS X—SUPREME—SUPERIOR No. 2**

Cartridges, 3 for \$1.00

We Furnish Cartridges

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**PANATOMIC X ULTRA SPEED**

27 1/2 Feet, \$1.50      100 Feet, \$5.00

Cartridges of Above, 50c Each

**\$1.35 35mm Film Special \$1.35**

Fine Grain Developed—Enlarged to 3x4, with Reload. Choice of Film ..... \$1.35

36 Exposures without Reload ..... \$1.00

18 Exposures ..... 60c;      Reprints ..... 3c each

35mm Film Winder ..... \$6.50

Positive Prints: 18 Exp. .... 50c;      36 Exp. .... 75c

Wanted Empty Eastman Cartridges. 5c Each.

Send C.O.D.

DEALERS DISCOUNT 10%

**ALLEN'S CAMERA SHOP**  
7410 Sunset Blvd., Hollywood 46, Calif.

## LAST WORD

(Continued from page 10)

**Soapy's Transposed Faucet**

Sirs:

I found "Soapy's Saturday Night" in the April issue very interesting. But I am surprised Soapy didn't get mixed up on his hot and cold water because the hot water faucet should always be on the left-hand side as you face the lavatory. This might go unnoticed by anyone outside the plumbing business, but I happen to be in the business.

JOHN F. MADDOCK,  
South Milwaukee, Wis.

**No Soap(y)**

Sirs:

Articles like "Soapy" in the April issue take up a lot of space and serve no useful purpose. Anyone can improvise that sort of thing, if he has time and film to waste. Stephen Karnot's (Come Into My Parlor) equipment is good except for the guillotine looking device. He should have incorporated a battery of 60-inch Sperry Coast Guard Searchlights, a few Air Corp Magnesium Bombs, and a pencil flashlight. It should be remembered that a lot of camera bugs live in apartments and can't use gear that would fill a drill hall or armory.

CARL T. F. NEWMAN,  
Bronx, New York.

**The Herbert Ad**

Sirs:

The Henry Herbert ad in your April issue, page 92, strikes me as unusual. Since when is the picture on the ground glass back of a Speed Graphic right side up? Surely the lens coating they advertise is not that good.

HAROLD W. AMATER,  
Spring City Pa.

**Henry Herbert's Reply**

Sirs:

This is the first time anyone has taken us up on the apparent error in the image position of the Speed Graphic. We are pleased to note that it was a MINIGAM reader.

From an advertising standpoint, when placing the ad, we decided that it would be better to have the image right side up. We obtained this right side up image by photographing the camera upside down. This produced an upside down camera and an upside down image. When both were turned around, they both became right side up.

Seriously, while lens coating can not correct the image produced by a lens, it certainly improves the image in every respect. More and more people are finding that the coating of a lens improves not only the speed of the lens, but the quality of photographs made with the same.

HENRY HERBERT,  
485 Fifth Ave.,  
New York 17, N. Y.

## Success Story

Sirs:

I liked the "Fire" article by McLaughlin and Stocker in the March issue very much. To encourage other readers who, like myself, are interested in picture sales, I would like to relate a profitable experience I had in taking and selling fire pictures.

Learning that a large cereal mill was on fire, I arrived at the scene about midnight. For two hours I shot pictures, using both flash and time exposures on my Voigtlander camera. By 5:30 a. m. I had a series of prints in the newspaper office. By noon, I presented the mill officials with 13 prints showing the progress of the fire, and had their order for fifteen more sets for immediate delivery. Subsequent sales were made to individuals and insurance companies, and some of the pictures were purchased by the National Board of Fire Underwriters for a fire prevention campaign. The total income from the sale of these fire pictures amounted to over \$300.

After working in a commercial studio to improve my darkroom technique, I am now enrolled as a journalism student and have met with enough picture-selling success to warrant further preparation for a career of photographer-journalist.

THOMAS L. WILSON,  
111½ S. 13½ St.,  
Terre Haute, Indiana.

Sirs:

Have you been shopping lately, do your feet become a chore? Don't let them suffer, they have feelings too. Use Dr. Pismo's Zino corn pads and fluffy callous protectors. This is a perspective shot with a wide angle lens to make the feet prominent and yet retain the distance feeling in the picture.

HELEN BRUSH.

• Did "On Your Toes," July '46 MINICAM, inspire this?



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PROFIT IN

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SKILL — STUDY  
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## AXEL'S ANGLES

(Continued from page 70)

would result in several individually in-  
teresting compositions. By trimming about  
half way down from the top of the picture,  
and cropping in from the right past the  
first large tree on the horizon, we would  
have a beautiful beach scene drenched  
in sunlight. For a striking picture of a  
palm tree patterned against a magnificent  
sky, the print might be trimmed in from  
the left to the branch that protrudes  
upward into the dark cloud, cropped  
from the bottom of the picture up to  
the first cloud, and trimmed from the  
right side over until the tree was reached.  
These two variations would result in two  
distinctly different pictures. With study,  
other variations could be produced from  
the same negative.

Fig. 2. If the old-timers were entitled  
to a notch in their gun butts whenever  
they made a killing, the photographer  
who captures the right expression in a  
story-telling picture is entitled to a notch  
on his tripod leg! Here we have a little  
lady whose expression tells us very clearly  
that the process of glamorizing is not as

FIG. 3





FIG. 2

simple as the advertisements would have us think it is.

To improve the picture technically, the mirror should be turned slightly in order to avoid the distracting vertical line. By turning the body slightly to the left, the emphasis now placed by the "V" formed by the arm holding the mirror, would be modified. Elimination of the magazine is debatable; to me, it is a disturbing factor. The atmosphere of the picture could be improved by additional feminine props—a dresser, if available, upon which the magazine could be propped.

Fig. 3. The floral cluster is beautifully handled; its design is pleasing; the moisture adds just the right amount of reality that is needed. The background, however, is not consistent with the general tone of the print. There is a general association of flowers with sunshine, brightness and cheerfulness. As it is, the most that can be said for the black background in this picture is that it provides a good backing for a catalog illustration.

The leaves are printed too dark. I would suggest to the maker and also others making a picture of this type, that

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another cluster of flowers be placed in such a way as to cast a shadow on a lighter background which would lend spaciousness to the print. This would not only hold attention within the print, but would also help create a more interesting setting for the subject material.

Fig. 4. This picture shows evidence of careful attention to details and location. Sometimes too much effort with composition becomes obvious to the extent that the picture loses spontaneity. Watch a boy actually walking. Notice, for example, that when he takes a stride such as suggested in the illustration by the position of the boy's right leg, the left arm also swings forward. If the arm hangs straight down—as in this picture—you have a static, unnatural pose which is not in keeping with the effect desired.

The merger of the branch of the tree with the school-books is rather unfortunate. If the two had been separated, a

FIG. 4





FIG. 5

feeling of depth and wide open spaces would have been achieved. The light coming somewhat toward the camera instead of from in back of it would have helped to tone down the whiteness of the shirt, and placed the strongest light on the boy's face.

Fig. 5. On the whole, I feel the maker has done a good job on this picture. This is just a round about way of saying that I am going to spade deep for the small points which can sometimes distract from a picture and prevent an otherwise good print from claiming distinction.

For one thing, my suggestion is that the original print be cropped down about one inch from the top. This would help to build a diagonal line coming back to the subject, thereby accenting the latter. The weight of the left arm emphasizes a depression in the arm which is not pleasing. This is particularly noticeable in the lighting used, and could have been avoided by having the model raise his arms slightly. Finally, the highlight on the ear is distracting and should have been softened somewhat either in the original lighting, or by burning the ear in darker in enlarging.

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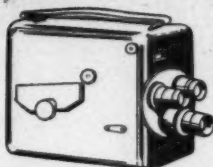
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## Getting That Shot

(Continued from page 50)

Seeking new angles from which to film the thrills of the huntsmen as they raced their mounts over the jumps, Paramount cameramen tried out a device that would hold a portable camera on the lead horseman's back. The spring-driven camera was held firmly in a special harness and as he took each jump he pulled the release cord, starting the camera. In this fashion they obtained shots that reflected the movements of the cameraman-rider's horse and the other jumpers following closely behind him.

That stunt may sound fancy, but it was topped by Bill Eglinton, head of RKO's

CABLES were employed to pull the dollys up the hill in this bit of action taken from "The Well Groomed Bride," a Paramount picture starring Ray Milland and Olivia DeHavilland. Dollys are excellent for your transition shots.





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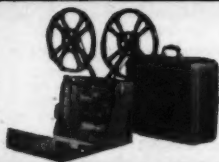
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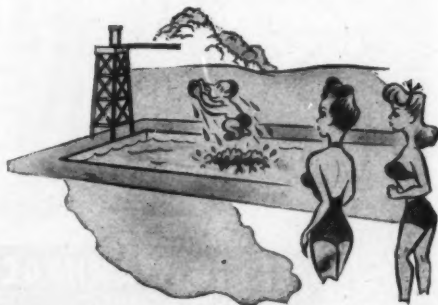
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camera department, and cameraman Russell Metty for a football film a few years ago. They conceived the idea for a "photo-football" to film a stadium as the ball sailed through the air. A 16mm spring-driven camera was placed inside a balsa wood football which had been hollowed out and padded to protect the camera. An opening in one end of the "ball" was left for the camera lens. When a player forward passed the ball, a release spring started the camera off and a panoramic view of the stadium and the football field was recorded until the ball landed safely in the receiver's arms. In the lab the 16mm film was enlarged to 35mm size, as stock shots are often done, and spliced into the main reel.

We don't advocate going to the lengths that these professionals do in your own filming but this description may give you an idea. Above all, don't overlook the possibilities of angle shots. They improve most any type of film that is made and can be used for as diverse subjects as suspense builders and transition shots. They must be used in moderation, however, or else you will have nothing but a reel of trick shots that will not tell any more of a story than if the film was composed of long shots alone. Try a few in that next roll of film that you expose and when they are returned from the lab you can see for yourself how good they can be.



*"It's a trick . . . They run the camera backwards!" —Popko*

## SNAPSHOOTERS

(Continued from page 45)

had to settle down from the first orgy of merely recording nature's brilliant colors. The girl friend's red dress and all that goes with it is no longer enough to get the judge's nod. It is now necessary to make a serious effort to "create" pictures in the relatively new medium of color.

The creation of pictures in color presents many new problems of composition, lighting and color harmony such as: (1) a judicious selection of complementary or supplementary colors which must be in just the right proportions to create a harmonious effect, (2) the substitution of colors of varying tonal values for pictorial effects previously obtained through the use of highlights and shadows, (3) the proportions of bright and dull colors, or of brightly and dimly lighted colors capable of placing emphasis at the right spots in the over-all composition, (4) and the choice of colors which bring about the illusion of depth. Finally, the biggest problem of all is that of training the eye and mind to "see" effective color, prior to pressing the cable release.

The average camera club member, even after he is willing to admit that a color slide exhibitor has become more than a casual snapshooter, still argues that it is impossible for the color slide fan to "create" a picture because no control is possible after the shutter has been released.

Barring a few recent experiments in transparency montages, and the retouching of transparencies by highly skilled commercial retouchers, this is true. The color slide worker has to "create" his picture in its entirety *before* he touches his cable release. All details must be carefully and fully worked out in advance.

A portrait, for example, must be thoughtfully lighted because it is impossible to add highlights or soften shadows later with pencil or New Coccine, nor can you use abrasion tone on the finished picture. Is the color shooter to be condemned for seeing unruly strands of hair



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and bringing them under control before shooting—eliminating the need for straining eyes and nerves to remove them artificially from the negative or final print?

The color photographer must be selective in his choice of models for here, even more than is necessary in black-and-white work, he must understand the secrets of make-up. Once he has acquired skill, it is easier to "remove" freckles and skin blemishes by the use of make-up than to struggle with a spotting brush or pencil.

The ability to "see"—to quickly perceive the effect of light and shadow . . . to "know" the effects of color combinations in advance of making the exposure . . . to "compose" the picture in the viewfinder, exactly as it is desired on the final transparency . . . to mask the slide before presentation, if necessary: these are the special qualifications which the color photographer must develop and practice.

While we cannot include ourselves in the limited group of successful exhibitors who are consistently winning well-deserved laurels for outstanding and artistic work, still no one should condemn us for having hopes. With all of the hours of study and work which the rank and file of aspiring color slide exhibitors devote to the improvement of their pictorial brain-child, we sincerely feel that we—and our fellow color slide salon competitors—scarcely deserve the stigma of being considered "lazy snapshooters"!

For "Principles of judging color photographs" see page 98. Look for "The Red Bow," a color-slide reproduction by the author's husband, T. Wilcox Putnam, in September MINICAM.—Ed.

### CAMERA MATERIALS

One of the most important considerations—if not the most important—in selecting materials for use in manufacturing cameras is that they be photographically inert. The materials must have no qualities which tend to deteriorate photographic emulsions.

The same is also true of glues, paints, and lubricants used in camera manufacture, in addition to such materials as camera coverings, bellows, and the metals utilized. All materials must be able to stand up under the extremes of temperature and humidity encountered in the various climate belts.—D. Storing.

## WHATIZIT

(Continued from page 67)

the shape of opera glasses, books, pistols, hats, watches, walking sticks, cigar boxes, buttonhole cameras, valises, paper-wrapped parcels and practically everything else from nosegays to moustache cups. Some of the cameras were even twin-lensed outfits designed to give stereoscopic effects, and many early box-cameras of the Brownie type were regarded as detective cameras.

Although the camera in the accompanying illustrations may have been designed by the Scovill Manufacturing Company, or by the E. & H. T. Anthony Company around 1885 or 1900, it was far too cumbersome to be of any use to a sleuth of that period. The lens has the appearance of a rapid rectilinear, a double meniscus, or an aplanat. The shutter was of the rotating type, probably confined to a single speed of about 1/25th of a second. Compared with many of the "book" type cameras which were once custom-built for affluent amateurs (and only a few of which were even remotely connected with crime detection), this camera might be classified as an "Awkward Whatizit," . . . primarily because of its rear section focusing screen. In the opinion of Phototechnologist J. S. Mertle, F.R.P.S., F.P.S.A., this camera was probably the handiwork of an amateur photographer. The one thing it shares in common with most of the other misnamed "Civil War," "Detective," or "Original Candid" cameras is that it is far more valuable as a novelty than as a history-laden antique.

### Printing Aid

When making prints with an extreme tonal range—such as those ranging from jet black to brilliant white—it often is helpful to have a small dish of warmed, undiluted developer and another of ice water beside the developing tray. Several small cotton swabs should also be handy.

If a highlighted area does not develop out properly the action can be speeded by swabbing that area with warm, full-strength developer. In a similar manner, dark areas that are developing out too rapidly can be held back by swabbing them with ice water. — Duane Featherstonhaugh.

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## Gaspe

(Continued from page 66)

have their own streams, or through natives. Ocean and St. Lawrence fishing will be in salt water and should be done with special equipment which will not corrode.

11. *Good auto tools*, and tire changing equipment.

12. *A bathing suit*. Although the water at Perce is cold, the clean, sandy beach is attractive.

13. *A flashlight* with fresh batteries.

14. *A large umbrella* to protect you and your photographic equipment if you intend to capitalize on rainy and foggy days.

15. *This Minicam*. Refer to it often and check especially the locations of hotels and pictorial areas shown on the accompanying map. Take care of your MINICAM for neither reprints nor extra copies will be available from the publishers due to the paper shortage.

### Language

Gaspesians speak Canadian French. Usually there is at least one person in a village who understands English and some of these individuals will accompany you as interpreter for a nominal wage. Usually the traveller need not know French to get by. However, where the sign language and all else fails, the following sentences can be carried on cards and shown to the person, with whom you wish to communicate:

Have you sleeping room for one (two, three, four, five)?

*Avez vous chambre pour un, (deux, trois, quatre, cinq)?*

Have you breakfast for one (two, three, four, five)? Lunch? Dinner?

*Avez vous déjeuner pour un, (deux, trois, quatre, cinq)? Déjeuner? Dîner?*

How much? *Combien?*

I wish to take a picture of you at work.

*Je volue prendre la photographie de vous aux travail.*



**MADAME WILLIE TALBOT** of Isle Verte (Green Island) prefers, like other housewives, to bake outdoors in the summer. To heat the oven, wood is burned for two or three hours. The hoe on the roof is used to rake out the coals, then loaves of bread go into the hot oven to bake.

Please look { at your work. Do not look  
                                { at the camera, here.

Regardez { le travail, s'il vous plait. Ne  
                                { regardez pas le Kodak ici,  
                                { s'il vous plait.

Write your name and address. I will mail you a picture.

*Ecrivez vous le nome et adresse. Je donne la photographie en poste.*

Put up the sail, please, for a picture.

*Montez les fluelles, s'il vous plait, pour la photographie.*

**How to Get the Most Out of Your Gaspe Trip**

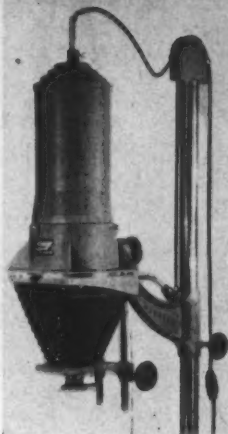
1. *Take your time*, particularly between St. Joachim-de-Tourelle and Newport.

2. *Stop* wherever you see any signs of activity. Get out and look around. There are thousands of picturesque scenes to be photographed everywhere. Having discovered a picturesque area, spend a day or two there.

3. *Live with the French*, if you want to experience the relaxation of being in a far away place. Tell the Gaspesians what you wish to photograph and they will help you find it. Let them teach you French. Chats with the natives will be the highlights of your visit. Living will always be cheaper with the French than with the English.

4. *Be courteous*. Gaspesians think well

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of Americans. Do not destroy their opinions of us.

5. *Avoid short cut roads.* Do not bypass Cap-des-Rosiers and Cap-des-Rosiers-Est (visit the Xavier Merciers and see the seals). If your car climbs mountains, approach Perce from the west, not through Val d'Espoir.

6. *Get up early.* Most fishermen leave their ports between 7 P. M. and midnight. If fishing is good, they return as early as 6 A. M. That's the time to photograph activity in an interesting light.

7. *Take the Bonaventure Island bird sanctuary trip* at Perce with M. Duval, the game warden of the island, to see the gannets. If time permits spending a day, have M. Duval put you off on the island and then walk across to the birds on the cliffs. Take a sandwich.

8. *Discover a locale with a picturesque harbor and visit it Saturday evening and Sunday* for beautiful boat reflection pictures. Since Gaspeians are very devout, they dock their schooners from Saturday afternoon to Sunday at dusk.

9. *Quebec City should be explored* en route to Gaspe. Visit the old part of the city below hotel Frontenac. (MINICAM, May, 1947, page 62.—Ed.)

FOG and light rains often force fishermen to leave their boats tied in harbors. Although this may be frustrating to the Gaspeian, photographers will find atmospheric settings in this kind of weather which may lift their pictures far above the usual level of vacation photography.



### Photographic Problems

Due to the changing nature of the terrain and variety of lighting conditions, some problems are listed below with suggestions for methods to cope with them.

1. *Exposures* will usually be similar to sea shore operation—one stop less than under comparable conditions elsewhere.

2. *Lens angle.* Simplification of subject matter can sometimes be accomplished advantageously by using a narrow angle (medium telephoto) lens. This is particularly true when little choice of camera angle is available.

3. *Depth of field.* There will be several occasions where the medium—short focal length lens of a  $2\frac{1}{4} \times 3\frac{1}{4}$  or a  $2\frac{1}{4} \times 2\frac{1}{4}$  camera will be valuable in bringing into focus a deep photographic field, along quays and docks, for instance.

4. *Film packs* are a must for cameras using cut film unless a film changing bag is carried, because of lack of dark rooms.

5. *Fog pictures* can best be taken on ortho film or with pan film plus a green filter.

6. *Weight of equipment.* In most cases equipment need not be carried far, so large cameras can be used. Carry light equipment on the Bonaventure Island trip, if you walk across to photograph the birds.

7. *Film protection.* Protect your supply against the sun's heat on a closed container—do not store film in the car trunk or glove compartment.

8. *Children.* As soon as you stop in most small villages you will be confronted with swarms of curious children. The problem will be to keep unwanted ones out of your pictures. Your wife or companion can assist by distracting them.

9. *Angle to photograph boats.* Although there are exceptions, it is usually true that fishing schooners can best be photographed at an angle of about  $30^\circ$ , in preference to straight on or from the side.

10. *Action pictures.* Pictures will be where you find them and many opportunities will be of short duration. While



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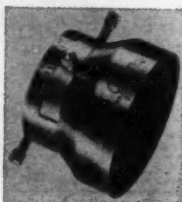
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traveling, carry a hand camera set for immediate action with shutter cocked at about 1/100 sec. and focused for about 20-25 feet. Your camera will thus be ready and you will minimize chances of missing action that can not be reenacted.

11. *Dust.* Protect your equipment from road dust.

12. *Negative contrast.* For best results provide some means for labeling film after exposure to indicate lighting contrast and resultant degree of development desired.

*Additional information on the Gaspe* can be obtained from the author or from  
Province of Quebec Tourist Bureau

Parliament Buildings  
Quebec City, Canada.

## LET'S TELL A STORY

(Continued from page —)

drastic measures for controlling their women. Took their clothes away and fenced them in, no doubt.

In comparison, I recall another scene. A bejeweled dowager, wrapped in rich furs stood on the curb; a chauffeur was opening the door of a sleek limousine. Just beyond, sitting on a wooden box, an old woman with frowsy hair and shapeless clothes, offered pencils for sale. Sharp contrast of two worldly stations pointing out reality in life. Make *that* kind of use of contrast and you have a worthy picture.

It is not always desirable to limit the story telling to a single picture. Quite often it is better to follow an event to its' logical conclusion with a series of pictures. This is a matter of continuity in which the story to be told needs both a beginning and an end. Such a series is illustrated here, and it is my belief that not a word of caption is needed. Do you agree?

#### SUMMER TIP

If you value your camera, don't leave it lying in the sun! Sunshine should be reserved for your camera subject, not for the camera itself. Needless to state, the heat of the sunshine is not good for the lens, the leather bellows, the shutter and the camera's outer covering. And, of course, sunshine will ruin gelatin foil filters.

—D. Storing.



## MINIATURE NAME IMPRINTER

(Continued from page 57)

hole should be drilled deep enough to leave the rim flush. A small strip of metal, attached to the top side of the platen is used for the striker of the catch. This controls the time of switch action when the platen is depressed for exposure.

The paper locating registers are applied last, after the negative is made, and these are placed to align the center of the print border with the title.

The socket is located so that the bulb end will point toward the glass. After drilling the hole for the telltale jewel, the socket is placed in the box at the right end of the platen so that it does not interfere with the insertion of the print while exposing.

At the far end of the glass the mirror is positioned so it directs the light evenly over the bottom of the glass. It may be fastened into position with adhesive tape and glue after the batteries are installed.

The switch mechanism is fashioned, as shown in the sketch, so that contact will be made when the platen is depressed, and correct adjustment secured by bending the metal contact strap.

Soldering the wires as shown in the sketch, with the batteries wired in "series," and painting the inside of the container silver completes the assembly.

In making the negative, Litho or other contrast line work film should be used. The copy may be hand lettered with India ink, set in type, or a copy of business stationary or card can be used if it is suitable for a title. This negative should be attached to the opal glass with red cellophane tape. Do not use regular heavy masking tape, as the contact may be blurred and require padding the platen to make good contact between negative and print.

**EDITOR'S NOTE**—Since this article was written, Mr. Grover has begun manufacturing miniature printers for the retail market. The manufactured printer is housed in a metal box and sells for \$4.85. Further details are available by writing: Mr. L. V. Grover, Grover Photo Products, 2753 El Roble Drive, Los Angeles 15.

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## Weegee's Wedding

(Continued from page 42)

He was a brilliant photographic printer. He developed prints in planes, freight cars, automobiles, and once in a careening ambulance with his editor, Harold Blumenfeld, up front in a white jacket cranking a siren.

Once Bob Dorman, his boss at Acme, heard Weegee had cleaned up \$500 on a horse and made him blow the roll on an entirely new outfit of clothing—from underwear out. Weegee walked miserably out of the store looking like a fashion plate. Next day his clothes looked as though he'd slept in them. He had.

He was subject to spells of remorse during which he would decide to "make something" of himself. He'd devour two or three books a night or take up the violin. He'd serenade the cockroaches in empty offices, giving each bug a name. He claimed they were his only real friends.

An early flight into prose was published by NEA. It was a sordid heart-throbber about a violinist with only a quarter to his name. Would he buy a hamburger for his hungry stomach or a violin string for his soul? Weegee had him buy the string and turn on the gas. There was no clamor for a repeat and Weegee turned to the camera to tell his stories.

## HOW WEEGEE WAS NAMED

Weegee claims his name is a corruption of Ouija, the spirit which is supposed to trot a little table across an alphabetical board to spell out spirit messages. He regards it as a tribute to his power to foresee hot pictures.

The truth is he got the name while working as a darkroom man, developing photographic plates and prints. Since time immemorial, the boys who dry prints have been known as "squee-gies." To needle Weegee, the boys tacked their name onto him—but like practically everything he ever owned, the name got worn down.

One of his first photographic assignments was to cover a regatta at Montauk Point. He showed up at the office dripping wet after a three-hour train ride. Acme's editors accepted his negatives and didn't ask him about his sodden clothing. But they were mystified. He could have fallen off a yacht. But how could he have stayed wet for three hours?

Days later they learned the answer. Weegee had fortified himself too strongly against the sea breeze and was afraid he would pass out before getting the pictures back to Acme. His yachting friends got him aboard the train and paid porters to douse him with ice water periodically all the way to New York.

Weegee was too unorthodox to last long as a syndicate photographer. He wanted to stand in Times Square and wait for a picture. This irked his bosses.

"The Poor Man's Rembrandt don't wear no man's collar," boasts Weegee. "In fact, what the heck do you need a collar for anyway?"

And so Weegee wound up his wedding night in a shower of flashbulbs and lifted his bride across the threshold of their love nests.

"Dis," said Weegee, "is the beginning of a new era for a genius."



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## ARIZONA

(Continued from page 25)

believe that photographers deserve every bit of recognition we can give them. It is for this reason that we include, from time to time, biographical sketches of our photographers.

We have only one photographic taboo: No Cheesecake!

This does not mean that we have a quarrel with editors who cannot produce a magazine without a lot of legs draped through it and a pretty girl on the cover. It doesn't mean that we are women-haters, either. Woman has always been idolized in the West and it wasn't too long ago when a cow poke would ride forty miles just to look at a biscuit-making woman. The arrival of a pretty schoolmarm would sometimes start a shooting war before she bestowed her favors. All the same, we think the Grand Canyon, for instance, has enough majesty to stand on its own feet without a bevy of bathing beauties to enhance its presentation.

Not everyone agrees with us. Last summer we met a photographer in Monument Valley taking pictures there for a national slick magazine. The man was frantic. Since his editors demanded people doing

BRANDING TIME on the Fain Ranch in Lonesome Valley is pictured by Fred Crowell. The cattle business, despite its romantic flavor, is a lot of hard work—a cattle hand wouldn't care for anything else.





SAN XAVIER MISSION — ESTHER HENDERSON

something in ever, picture, he was desperately posing models on sand dunes and among the cliffs, showing them doing something. What his editors apparently didn't know was that the only thing you can do in Monument Valley is stand around with your mouth open, humbled by the handiwork of Almighty God. The Indian belongs in the scene. The figure of the Indian, then, might justifiably be in a picture of his native surroundings, but it always puzzles us when editors insist on figures which actually serve only to clutter up the landscape. The only major exceptions are feature stories on the life and times of our dude ranches, resorts, and lodges. People belong in the pictures used to illustrate these articles; without people the pictures would lack human interest appeal and thus fail in their purpose.

Going along month after month, as we do, people ask us if we are not running out of material. We despair of ever reaching the point where we will have nothing else to publish because the more pages we produce and the more we see of our land, the more there is to tell. The Southwest is a big, interesting country; its subject matter is infinite without end.

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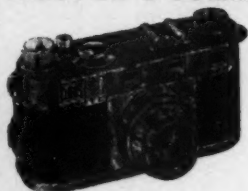
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Our cover picture, "Proud Mother" by J. H. McGibbeny of Salt Lake City caused more comment than any other picture ever published in *Arizona Highways*. "Mac," as he is known to his friends, knows that western land, and through the years has developed a keen interest in the social, cultural and religious customs of the Hopis and Navajos.

To the Navajos he is known as "Hosteen Kismus," a title bestowed upon him in a curious way. In 1931, the area around Monument Valley had suffered the worst drought in history. The Indians were in danger of actual starvation. At the suggestion of his friend Harry Goulding, Mac contacted friends in Salt Lake who contributed about a ton and three-quarters of staple foods, candy, and fruit. Two hundred and forty-two Navajos, notified by grapevine, attended the big Christmas party arranged for them by Mac and Harry at Goulding's Post. Since then the Navajos have known Mac as Hosteen Kismus (Mr. Christmas). The publicity resulting from this Christmas party stirred up enough action in the Indian Dept. in Washington to get aid to the needy Indians.—Ed.

Perfect pictures have yet to be taken of it. We are still looking for pictures that will give not only the bigness and color of Grand Canyon, but its silence. We still have to see the pictures that will tell the true stories of the Indians of our state and portray in all their solemnity and beauty the Butterfly dance of the Hopis, the

coming out party of the Apaches, the Yebchai of the Navajos. We want to see the picture story of the roundup in which you feel the dust, smell the horses and cattle, and hear the creak of saddle leather, the shouts of the cowboy, the sizzle of the steak on the campfire when the day's work is done.

The fury of the storm, the drama of lightning, the changing colors of a canyon, the white heat laying down on the desert at high noon, moonlight on the saguaro and the peace that comes to the desert at night, the murmur of water in a mountain stream, the loneliness of a ranch house in the hills, the invitation of a country road, the rustle of the cottonwood leaves and their silvery sheen as they reflect the sunlight—surely these things can be captured by the photographer.

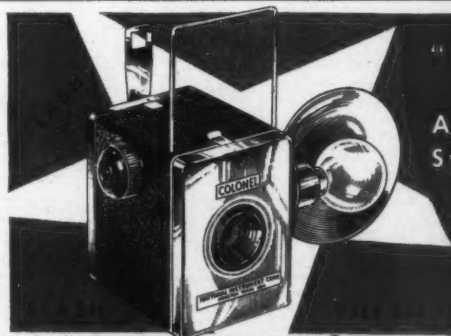
We would like to see in pictures the story of a copper miner in one of the Arizona copper mines and we want the story to tell the conflict of man and machine against unyielding rock. A fence gate, creaking on its hinges, is a remarkable

thing and the right picture of it could tell its life story.

We want the moods of the season and we want a portrait of the wind. We still are looking for the photographs that will show distance, endless miles of distance, with the blue horizon far away.

In short, we want the story of our land in pictures. We think the story is still to be told.

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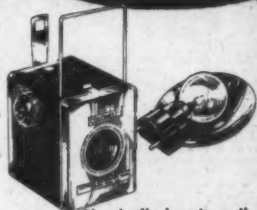
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**PATENTS**—Charles E. Lightfoot, registered patent attorney, Suite 410 Bond Building, Washington 5, D. C.



# SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Fourth Wichita International Salon of Photography.				Wichita Art Museum, Wichita, Kans., May 18-June 1
Exhibit to see	★Ninth International Salon of Nature Photography.				Buffalo Museum of Science, Buffalo, N. Y., May 20-June 16
Exhibit to see	★Eighth Syracuse International Salon of Photography.				Syracuse Museum of Fine Arts, Syracuse, N. Y., May 21-June 15
Exhibit to see	★12th International Anthracite Salon for 1947.				Everhart Museum, Scranton, Pa., May 24-June 15
Exhibit to see	★Sixth International Cincinnati Salon of Photography.				Art Museum, Cincinnati, Ohio, May 31-June 16
Exhibit to see	★1947 Baltimore International Salon of Photography.				Municipal Museum, 225 N. Holliday St., Baltimore, Md., June 8-29
Exhibit to see	★1947 San Francisco International Exhibition of Photography.				DeYoung Museum, San Francisco, Calif., June 8-July 6
June 1	★Fifth Annual West Haven Print Competition and Exhibition.	Clyde E. Reed, Salon Chairman, 227 Elm St., West Haven 16, Conn.	4	\$1.00	West Haven Community House, 227 Elm St., West Haven, Conn., June 15-22
June 7	★Third Salt Lake International Color Slide Exhibition.	Dr. C. E. Barrett, Chairman, Box 246, Salt Lake City, Utah.	4 slides or larger transparencies	\$1.00	Utah State Capitol, Salt Lake City, Utah, June 20-Aug. 2
June 9	★10th Annual Salon of the Memphis Pictorialists.	Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.	4	\$1.00	Brooks Art Gallery, Overton Park, Memphis, Tenn., July
July 15	★Eighth Annual North American International Salon of Photography.	Nicholas De Lucia, Chairman, 5211 San Francisco Blvd., Sacramento, Calif.	4 prints and/or 4 slides	\$1.00 each section	Fine Arts Bldg., California State Fair, Sacramento, Calif., Aug. 28-Sept. 7
August 1	★1947 Toronto International Salon of Photography.	Frank L. Pogue, Salon Chairman, P. O. Box 216, Toronto 1, Canada.	4	\$1.00	Photography Bldg., Canadian National Exhibition, Toronto, Canada, Aug. 22-Sept. 6
August 6	★Fourth Champlain Valley Salon of Photography.	Dr. H. A. Durfee, Salon Director, 24 Clarke St., Burlington, Vt.	4	\$1.00	Robert Hull Fleming Museum, Burlington, Vt., Sept. 1-30
August 15	★First Canadian International Telephone Salon.	John L. Handfield, Salon Secretary, 5105 Des Erables St., Montreal, Que., Canada.	4	\$1.00	Museum of Fine Arts, Montreal, Canada, Sept. 8-20
August 30	★Fourth International Salon of Photography.	Thomas E. Muldoon, Salon Chairman, 1914 Wrocklage Ave., Louisville 5, Ky.	4	\$1.00	Watterson Hotel, Louisville, Ky., Sept. 22-27

When writing for Entry Blanks, mention MINICAM





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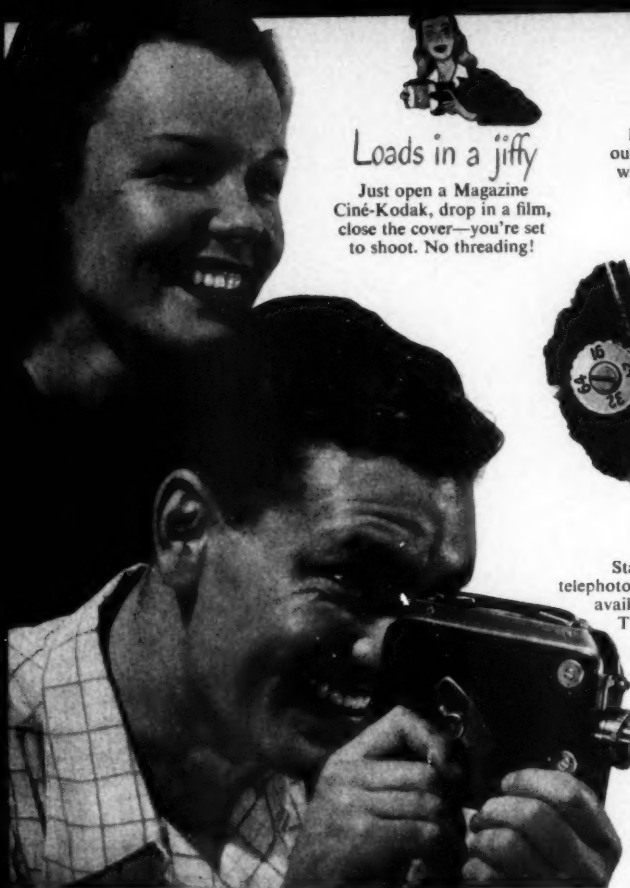
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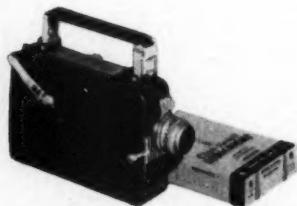


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